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# THE AMERICAN MAGAZINE OF ART

JANUARY, 1925

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Portraits by Eben F. Comins may be seen at the  
Ehrich Galleries, 707 Fifth Avenue. Mr. Comins  
apparently has had many sitters and is not one  
of the portrait painters who specialize in a certain  
type, for his portraits include soldiers as well as  
civilians, children as well as their elders.

Landscapes, mainly scenes of Provincetown, by  
John Frazier, are shown at the Rehn Galleries,  
693 Fifth Avenue.

The Kennedy Galleries, 693 Fifth Avenue,  
promise an exhibition of particular interest to  
take place some time during the month. Sir  
D. Y. Cameron ceased etching for a period of  
about eight years, but a short time ago recom-  
menced, and his most recent etchings will be  
shown in these galleries.

The Kraushaar Galleries, 680 Fifth Avenue,  
hold for the entire month a memorial exhibition  
of the work of Maurice Prendergast. There will  
be included his brilliant water colors, as well as  
the gay decorations in oil for which he was so  
noted.

Scott and Fowles, 667 Fifth Avenue, have on  
view paintings of the Barbizon School and  
interesting portraits of the XVIII Century.

At the John Levy Galleries, 559 Fifth Avenue,  
may be seen landscapes by Luigi Vonameici.

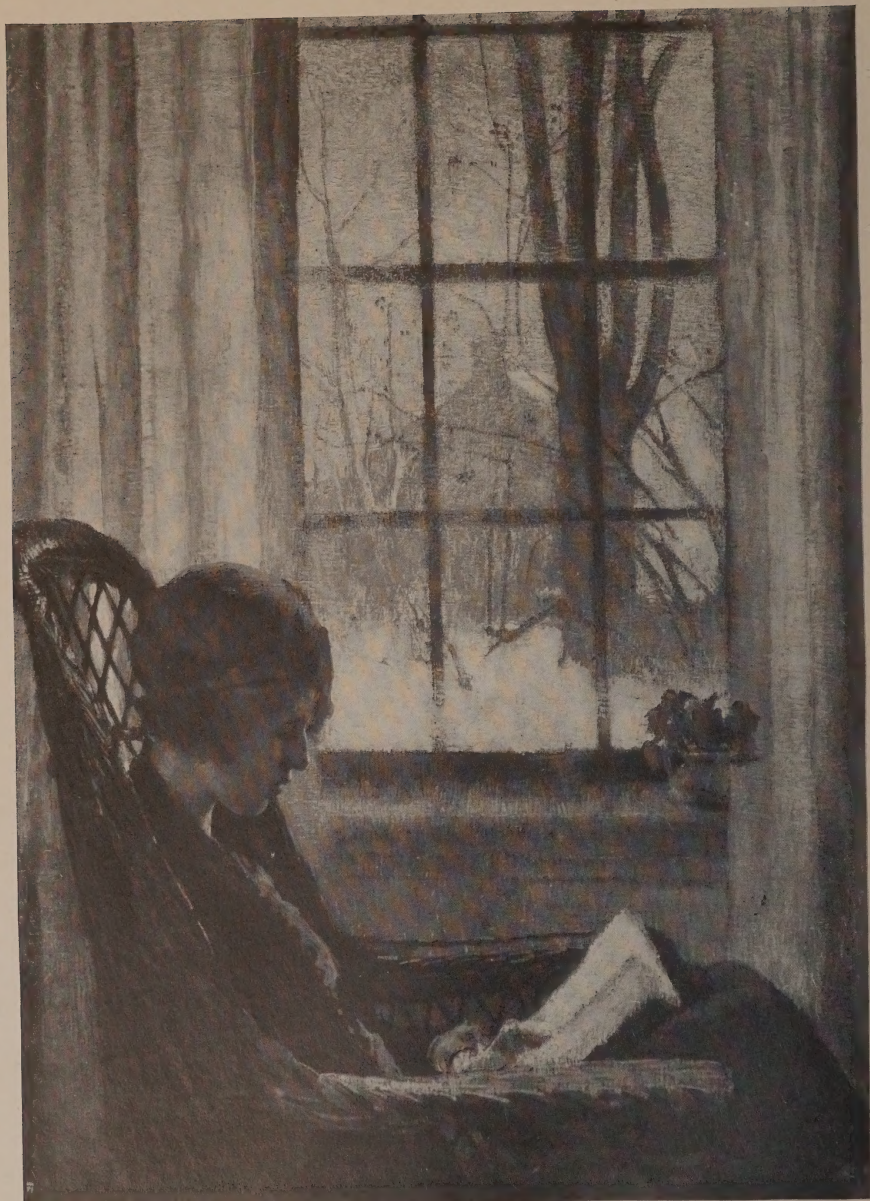
The Montross Galleries, 550 Fifth Avenue, hold  
an exhibition of portraits by Marion Beckett.

The Grand Central Galleries, 6th floor Grand  
Central Terminal, will hold an exhibition of Eng-  
lish paintings, drawn mainly from the Wembley  
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# IN THE NEW YORK GALLERIES—JANUARY

With many lively exhibitions just placed on view the New Year in the art world promises to be a gay and colorful one. Since the galleries have centered in one locality it has now become an easy matter to see a great number of exhibitions with very little effort.

Starting at 58th Street, one first comes to the Daniel Galleries at 600 Madison Avenue, where may be seen the recent work of the Japanese artist, Yasuo Kuniyoshi. The paintings exhibit much of the mocking humor of the so-called moderns, but his pen and ink drawings have beauty of line and a variety in the quality of the lines that are his own technical bestowal—quite unique.

Also at 600 Madison Avenue are the New Galleries, where one may see the paintings by Mrs. Frances Cranmer Greenman, on view all the month.

The Brummer Galleries, recently moved to 27 E. 57th Street, will have on view paintings by Roger Fry. The new galleries have four large exhibition rooms on the main floor, also galleries in the basement for showing big pieces of sculpture as well as additional smaller painting galleries in the upper stories of the building.

The Keppel Galleries, 16 E. 57th Street, hold an exhibition of engravings. Though there will be Italian and German included, the prints will be mainly French dating from the XVI Century.

At the Macbeth Galleries, 15 E. 57th Street, the recent paintings of Childe Hassam, scenes of Montauk, will be on view until the 19th. From the 20th to the 29th will be held an exhibition of George Inness' paintings celebrating his centennial. Both galleries will be filled, and many loans from private collectors have been arranged for this exhibit.

The Knoedler Galleries, 14 E. 57th Street, hold an exhibition of old prints. At the date of going to press the paintings to be shown have not been decided upon.

The Milch Galleries, 108 W. 57th Street, the first part of the month show the work of Armin Hansen, the Californian marine painter, who, it will be remembered, was the winner of the first Hallgarten prize in the National Academy in 1920. The latter part of the month may be seen paintings by Martha Walters, showing figures made during a recent trip in Tunis and Brittany.

Several exhibitions by modern Spanish painters have recently captivated the attention of gallery visitors, and now comes the announcement of another large one to take place, this time in the Reinhardt Galleries, 730 Fifth Avenue, from the 5th to the 24th, showing the recent work of Zuloaga, who comes to this country with some 45 canvases, landscapes, figure compositions and portraits.

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# MORE ABOUT ARTISTS' PIGMENTS

By F. W. WEBER

*Technical Director of F. Weber Co.*

The color pigments are generally thought to be the cause of the usual evidences of destruction of aged paintings. If a picture has lost its original brightness of color, darkened, cracked or has undergone other changes, the reason is attributed to faulty pigments by most everyone. The pigments, however, are only very seldom the cause. When pure, the pigments constituting the safe and durable palette, described in last month's article, will retain their color indefinitely. We must therefore look elsewhere for the cause of such destruction. The fact is, there are more pictures destroyed by improper use of permanent and durable pigments than are destroyed by instability of the pigments themselves. One of the principal causes, which is beyond the control of the artist, is the use of impure, inferior, adulterated or improper oils or mediums in the preparation of colors by unscrupulous manufacturers. In the making of inferior paints, it is unfortunate that only too often such products are employed, the destructive and detrimental effects of which do not always assert themselves immediately, but produce slow progressive changes. On the other hand, the improper use of even otherwise dependable materials may produce alterable results.

Many of the various painting mediums, compounded by artists or manufacturers, who lack sufficient technical knowledge of their constituents, are the source of considerable danger. Appearing under fanciful and misleading names, such products are often accepted by the artist placing undue faith in the manufacturer. A painting medium composed of refined linseed or poppy oil, mastic or damar varnish and turpentine in proper proportions (Weber

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Certain pigments show complete stability in one painting technique but are readily destroyed in other painting techniques. We therefore find that in oil, water, tempera, encaustic, pastel or fresco painting, the palette will vary in selection. The proper pigments and their use in the various techniques will be treated individually in future articles.

Lack of proper preservation, restoration or better regeneration, is also unfortunately a very serious factor, the neglect of which has lost us forever many examples of the fine arts of the various periods, which were properly and conscientiously executed.

Naturally, the artist is in no way responsible for the method in which his work may be restored, but he is alone responsible for the prevention of the other causes of disintegration. He must know beyond doubt the integrity of the manufacturer of the colors he employs to do justice to his works.

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# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

JANUARY, 1925

NUMBER 1



THE MILL IN WINTER

EDWARD W. REDFIELD

PERMANENT COLLECTION, CORCORAN GALLERY OF ART

## REDFIELD

BY C. V. WHEELER

ANYTHING that Redfield wants very much he generally goes right after and hustles until he gets it. Putting into a business career the persistence with which he has covered canvas with color, he would probably have been worth millions today.

His father owned nurseries and sold flowers and fruit in Philadelphia, and this wholesale business was expected to attract the young man's attention. Redfield's natural taste and ability for drawing were recognized by a friend of the family, who advised the father to send him to the classes of the Pennsylvania Academy of the Fine Arts. Applicants for entrance in this school

were required to submit two examples of their work, one in charcoal and one in oil, upon the merits of which was decided their acceptance or rejection. It was feared at first that the cost of preliminary instruction by private lessons might be too expensive, but young Redfield found that a Mr. Rolf charged but one dollar per hour and his pupils were generally able to enter the academy classes after about two months' work.

Rolf's business was the making of crayon enlargements of photographic portraits which he finished with great skill by means of the "air-brush." In the studio room Edward



THE GREY BROOK

EDWARD W. REDFIELD

was given drawing paper, a drawing board, a few sticks of charcoal, a chair to sit on, and a somewhat soiled plaster cast to look at. The simply modelled wavy hair and beard and the calm dignity of this copy of ancient sculpture, the conception by Phidias of Olympian Zeus, were an art inspiration to the young student. At the end of every lesson period of one hour Rolf inspected the work and gave a few words of advice and a touch or two with the charcoal. Each lesson started with a clean piece of paper and the same object to draw. After the tenth lesson Rolf was satisfied and announced: "That will do to use for your example of charcoal drawing."

What an advantage in freshness and crispness it must be to do the drawing, in this manner, "at one go." Many teachers keep their pupils working on one sheet of paper for lesson after lesson until, after many erasures, the tortured sheet has been deemed "finished." In like manner the instruction was given Edward in oil painting. He was given tubes of white, yellow and black paint, a few brushes and a small canvas. The same plaster cast served again as model. For thirteen lessons Redfield became more and more fascinated with the growth of his powers of observation, his cultivation of memory and his ability to use the brush. With his charcoal study he





REFLECTIONS

EDWARD W. REDFIELD



THE COASTERS

EDWARD W. REDFIELD



SPRING MORNING

EDWARD W. REDFIELD

submitted a canvas which he had completed in one hour from start to finish, and the academy school accepted him. The study in oils was so highly appreciated that it hung for years in the office of the Academy as an example of the kind of work a student should aspire to submit on entrance. Thereafter followed five years of hard study in the classes of the Academy.

With the idea of becoming a portrait painter Redfield studied in Paris under two of the most painstaking of painters of "studio pictures," Bouguereau and Robert Fleury. Redfield learned thoroughly to paint portraits and landscape in the so-called "Academic manner," and therefore to produce what is known as the "well-made picture." Today it is hard for us to think of Redfield as painting the highly finished

type of work for which his teachers were famous. Probably unlimited hours were spent upon each canvas until every portion of its surface exhibited the perfection of brush work.

At this stage, it is reasonable to suppose, Redfield had arrived at the technical peak of his ambition and the observing and clever apprentice had become the artist. The technique of many prominent painters becomes mannerism or convention to a great extent. This is due, for one thing, to the fear of not making a living. No doubt these artists would like to experiment if circumstances permitted. Their art impulse is repressed through the commercial importance accorded by the public to conventionalized work. Good copyists and good painters have to be clever men. Some of them are





ACROSS THE VALLEY

EDWARD W. REDFIELD

very clever men indeed and yet may not have a particle of originality and perhaps but little taste. As for Redfield, several maturities of technical achievement, attained and duly appreciated by discriminating juries of his peers, have proven but stepping-stones whereby he mounts to fresh and greener age.

Following his studio work in Paris, Redfield painted landscape and trees from nature in the Forest of Fontainebleau and there met the French maiden who became his wife in 1893. She is a remarkable critic of modern painting and possesses that Gallic attitude towards art which amounts to a conviction of its importance almost transcending other affairs of life. He brought his wife to America and, after some successes and recognition of his work in exhibitions and sales, bought a piece of property which

suitied them. They spent a few months in 1899 in Fontainebleau and then returned to this country and settled down in their home at Center Bridge, Pennsylvania, where they still live. It was at this time that he made up his mind to work out for himself the technique of painting landscape at one unit effort.

To understand what this resolution meant we must realize that he had a family to support by his work with the brush. There was no financial aid to be looked for from any other source. His income from his work theretofore was not large nor regularly received. He had no nest egg of savings laid up to support the several young children and their mother while he experimented with a new and difficult means of art expression. However, he had a vegetable garden

and a house, and thus the simple life expense was reduced to a minimum. He estimated the length of time necessary to work out his original research work as about ten years.

His aim was to achieve freshness and spontaneity of color effect through the truthful reproduction of that aspect of a landscape which may prevail for a day or part of a day. The day itself may be anything—cloudy or fair—but that one day's individuality was to be set forth on canvas. Evidently these effects could not be produced by methods which Redfield had spent such hard years of application to learn. Looking backward, there was just that one brief experience with Mr. Rolf, with his fresh start for each study, to be ended in an hour, whether finished or not. This method of limiting the time would limit the possible measure of surface space of canvas to unimportant dimensions or else mean the use of very sketchy details in covering larger surfaces. The inevitable decision for Redfield amounted to the renouncing of his manner of painting and to his devising or inventing a new one for which there was no master to show him the tricks of the trade. From his first state of incapacity in his venture he patiently gathered, item by item, the materials for his invention. He trained hand and memory to grasp quickly the thing to be done, for speed was important, as well as the touch of the brush and the capacity of the palette.

His preparation for a painting now consists of a careful study of the setting of his scene and the selection of the time-of-day lighting to be reproduced. Preferably this preliminary work takes place during the day before his actual effort to paint, starting early in the morning, just as the easel will be placed, say soon after 9 o'clock. We thus realize afresh the infinite pains of genius to build upon the surest foundations. Gradually he has been able, in this manner, to use larger and larger canvases and to produce his most convincing and best pictures upon approximately 25 square feet of painted surface.

To stand in a gallery devoted only to pictures by Edward Redfield is to experience an appreciation of the beautiful episodes of landscape in snow and in the flowering foliage of spring. These are old subjects, but fresh effects are produced by some

legerdemain in which every effect is perfectly rendered in most satisfactory manner at a distance of about 10 feet, although the painting may lack full significance when viewed as we stand in front of the canvas within the near range of the artist's length of brush handle.

The brush effects include amazing feats in the exact placing of fat gobs of color lifted into paint peaks by pulling the brush away. The purity of the color and the fact that Redfield avoids the possible chemical reactions resulting from the mixing of paints on the palette leads us to assume that his pictures will survive in brilliant condition for longer periods than have the works of the old masters. Redfield alone knows how he progressed in his command of materials and handicraft to attain this remarkable skill. With what gift of soul and genius does he manage to incorporate into that thing of paint its quality and cheerful effect of magic gusto? America has produced a great painter. Each succeeding year's product from his brush shows his forward impulse in a refinement of technical control. A roomful of his pictures would be one of the finest collections a man of taste could leave to posterity.

#### ON MODERN ART

The following interesting comment on the present trend of art was made by Miss Florence Este in a recent letter written from Paris to a friend and fellow artist in the United States, both of whom have consented to its publication:

"Thank you for catalogues. The Americans have filled my mind with the conviction that America is preparing to go strongly for what has no more satisfactory name than Cubism, the Pittsburgh catalogue being even more set upon the worship of the ugly. It will all do good. Rouse painters out of smugness and set them all at looking around and being more sure that creating does not mean either running into a mould, or just painting like a fool. I do hope I'll hold out to live long enough to show I have profited by the beastly and unwelcome shake-up. I quite and entirely approve of it, though I abhor the reeking hideousness that the Cubists call 'Beauty.' But I like the ugliness better than the other things."





THE PASTURE TRAIL, MONADNOCK

S. W. WOODWARD

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

## WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

THE WINTER exhibition of the National Academy of Design opened a fortnight earlier than usual this year and closed more than a fortnight sooner. It was an interesting display, notable not merely because of the works it included but from the fact that many new names appeared in the catalogue of the exhibiting artists.

To Hawthorne's painting, entitled "The Captain's Wife," the Carnegie prize was awarded, and the place of honor in the Vanderbilt Gallery rightly given. Extraordinarily simple in its presentation, this portrait—for such it undoubtedly is—of the elderly wife of a sea captain, is full of dramatic quality, a great work of art. To the right and left of this painting hung a still life superbly rendered by Harry W. Watrous, and a decorative portrait of Christiane de Maubeuge by Mary F. R. Clay. Above the former was a broadly rendered, very suggestive landscape, "The Pasture Trail,

Monadnock," by Stanley W. Woodward, and above the latter a charming little still life by Mary Gray, offsetting Mr. Hawthorne's masterpiece, yet finely according with it in spirit.

Nicolai Fechin, who is now making this country his home, was awarded the Proctor Prize for a portrait of the late W. G. Watt, wood engraver, seated at his engraving bench, a painting rendered in oil or tempera, but in the manner of a water color and with all its crispness. To an allegorical composition finely conceived and rendered, "Fame and Fortune," by Eugene Francis Savage, was awarded the Isidor Medal, while to a typical figure painting, a young woman seen against a window, by Childe Hassam, was awarded the first Altman Prize. The second Altman Prize went to Robert K. Ryland for a distinctly interesting interior with figure, "Classic Toilet." The Shaw Memorial Prize went to Lilian Westcott



Hale for "Nancy," the same Nancy, we are inclined to think, who won honors when painted in conjunction with "the map of Europe" some years ago. "Full Bloom," a landscape by Emile Walters,

In the Vanderbilt Gallery conspicuous for merit were numerous works such as Bruce Crane's beautifully painted "Cider Mill"; Wayman Adams' excellent portrait of Peter A. Juley, the well-known photographer of



THREE GOATS

H. W. WATROUS

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

received the J. Francis Murphy Memorial Prize.

Two prizes are given in this exhibition for sculpture; one of these, the Elizabeth Watrous Medal, went to Malvina Hoffman for her Mask, "Anna Pavlowa," an amazing piece of work—subtle, exquisite, altogether entrancing; the other, the Helen Foster Barnett Prize, went to Gaetano Cecere, a lately returned fellowship holder from the Academy in Rome, for a very beautiful semi-classic head, "Persephone." So much for the prizes.

paintings in New York; W. Elmer Schofield's "Sunlit Cove," which had already won much favorable comment in other cities; Jerry Farnsworth's "Henkaberry and Her Husband" and "The Accordion Player," which promise even better accomplishment in the future; Helen M. Turner's "Young Mother"; Robert Spencer's "Other Shore"; Frederick Hutchison's "Loading the Schooner"; E. W. Redfield's "The Pool," a most recent and noteworthy work; Horatio Walker's "La Rencontre"; Louis C. Tiffany's "Priests Bargaining"; W. Granville Smith's charm-



PHOTOGRAPHER OF FINE ARTS

A PAINTING BY  
WAYMAN ADAMS

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



MASK, ANNA PAVLOWA

BY

MALVINA HOFFMAN

AWARDED ELIZABETH N. WATROUS GOLD MEDAL  
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN





PERSEPHONE

BY

GAETANO CECERE

AWARDED THE HELEN FOSTER BARNETT PRIZE  
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



CLASSIC TOILET

A PAINTING BY  
ROBERT K. RYLAND

AWARDED THE ALTMAN PRIZE  
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



THE CAPTAIN'S WIFE

A PAINTING BY

CHARLES W. HAWTHORNE

AWARDED THE CARNEGIE PRIZE

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN





THE WOOD ENGRAVER—W. C. WATT

A PAINTING BY  
NICOLAI FECHIN

AWARDED THE THOMAS R. PROCTOR PRIZE  
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



MILLIE

A PAINTING BY  
F. Z. HEUSTON

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



SELF-PORTRAIT

BY

KYOHEI INUKAI

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN





FAME AND FORTUNE

EUGENE SAVAGE

AWARDED THE ISIDOR MEDAL, WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

ing landscape, "Afternoon"; Hobart Nichols' winter picture, "December." In the Center Gallery hung Mrs. Hale's prize-winning portrait study, "Nancy"; and in addition, of more than passing interest, were "The Green Shawl," by Alphaeus P. Cole; "October," by W. Herbert Dunton; "Douglas Firs," by Carl Rungius; "May Evening, A Phantasy," by Daniel Garber; "New England Farm," by William S. Robinson; "Cornelia Otis Skinner in the play 'Blood and Sand,'" by Edith Emerson, to mention only a few.

Memorable in the South Gallery were F. Z. Heuston's "Millie"; "The Sponge Fishermen," by George Pearse Ennis; Kyohei Inukai's "Self Portrait"; A nocturne, by

Howard E. Smith; a still life by Anna Fisher; "Snow and Ice," by Paul King; a "View of Capri," by C. C. Coleman; "In the Land of Canaan, Conn.," a characteristic landscape by Leonard Ochtman; and a very beautiful interpretation of Mount Carmel, California, by Lockwood de Forest.

The Academy Room, as in recent years, was devoted to work in black and white, etchings, drawings, engravings and prints. Quite a number of the painters showed charming drawings, and etchings were to be seen by such well-known American etchers as John Taylor Arms, William Auerbach-Levy, Roi Partridge, Ralph Pearson, Loren Barton, and Joseph Pennell. A particularly interesting group was shown by



## FORCES OF PEACE

A PAINTING BY

F. LUIS MORA

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

J. Paul Verrees, and there was a memorial group of wood engravings by W. G. Watt.

It is impossible to analyze an exhibition of this sort, to say whether or not it indicates progress or retrogression. Such records are made as a rule by many, not by a single exhibition. But certainly none could have seen the Academy Show without being impressed by the technical competence of our contemporary American artists, and at the same time that evident desire on their

part to interpret through the medium of their art things which to them possessed elements of beauty. Whatever may be the shortcomings of our American art production, it has unquestionably the freshness, the vigor and the enthusiasm of youth. It may at times be too obvious, one admits, but at least it is not blasé. And we have the courage of our convictions. The present may not be an era of great painting, but it is certainly an era of much good painting.

L. M.

## A MASTER CRAFTSMAN—WALTER SCOTT LENOX<sup>1</sup>

BY GEORGE SANFORD HOLMES

CIVILIZATION owes everything to the idealist. It is he who has pioneered in all phases of human development. Perhaps he is endowed with a "single track" mind, as is frequently charged, but singleness of purpose seldom fails to beget results, and it is by results that we are judged. What a pity it is that all too often posterity alone is fitted to render a verdict! For the contemporary world is prone to call that man a dreamer whom history pronounces a genius.

The most barren life is that which lacks ideals. Power, position, pelf—none of these can supply their want. Ideals feed the spirit, the inner man. He who is true to his ideals, even though he fail to attain them, has lived richly, for he has kept faith with himself and his fellows and has made the world better.

None but the idealist can withstand the bludgeonings of fate and lift his head undaunted and uncowed and try again. None but the idealist possesses the infinite patience which builds the perfection of tomorrow out of the mistakes and errors of countless yesterdays and todays. None but the idealist can wring from a broken body the tribute of success exacted by an unbroken will. None but an idealist can fire in others the white-hot flame of devotion,

enthusiasm, and self-sacrifice with which he himself is consumed.

Ideals—what would the world be without them? A morass of materialism, without hope, without aspiration, without progress. It is only by ideals that we lift ourselves from one plane to another in the slow and painful process of self-development and self-fulfillment. They are the only worth-while things in life, after all, for life without them becomes but animal existence, a mere succession of days on the treadmill of time.

The history of Lenox china is the history of Walter Scott Lenox, and the history of Walter Scott Lenox is a modern epic of idealism. It is a story that a few have always known, those who knew and loved him in life, but the time has come, we believe, when it should be told to the American people, that native pride may be stimulated by the example of one who consecrated his life to the sole ideal of elevating American ceramic art to a place of primary importance. For this ideal he lived and labored and died. To it he clung with a passionate loyalty; through it he became America's foremost potter, fitted by the standards of either trial or triumph, suffering or success, to rank with the Palissys and Wedgwoods and master potters of other times.

<sup>1</sup>This article was printed recently in a little volume entitled "Lenox China—the Story of Walter Scott Lenox," intended for private circulation only, a copy of which came by chance to our desk. Such a life and achievement should be more widely known, not only as a memorial but as a stimulation to others, therefore we immediately sought and secured permission to reprint it in THE AMERICAN MAGAZINE OF ART.—*The Editor.*



The seeds of genius do not long lie dormant, even though they flower late. Born in Trenton, New Jersey, in 1859, Walter Scott Lenox was but a schoolboy when the sight of the potter's wheel awoke in him those longings which later led him along the paths of greatness. He was fascinated by the evolution of dull clay into shapes and forms of beauty in a little pottery which he passed daily on his way to and from school, and would spend hours watching the workers fashion the plastic earth into articles of usefulness and service. Thus environment helped to mold his destiny, and the oldest of man's arts aroused instincts in the ordinary American school lad which were to confer lustre upon his name in after years. There was then born in him not merely the ambition to become a potter but the desire to excel, a desire without which Walter Scott Lenox would have remained only a potter instead of developing into a genius.

The urge to excel, to do things better than the other fellow, to establish higher standards—what an ideal to kindle the breast of a mere boy! To make pottery, yes, that was the craving of the youthful Lenox as he lingered at the potter's wheel on his way to his daily lessons; but that was not all, for he would make better pottery, or none at all.

And so this youth became a potter, learning the rudiments of a trade before essaying the possibilities of an art. He served an apprenticeship in the Ott and Brewer factory and the Willets pottery of Trenton, mastering the practical details of the work while studying decoration in his leisure hours. With the development of his artistic talent the young potter became more and more interested in decorative and creative effort and eventually became art director of the Ott and Brewer factory.

There was little of the artistic in the American ceramic products of that period. Design was crude, expression exaggerated. Lenox, dreaming of better things, yearning for an opportunity to give vent to his own aspirations and individuality, perceived the fact that only by establishing his own factory could he attain his own ideals of producing a grade of china equal to the finest created abroad. In 1889, therefore, he finally effected a partnership with the late Jonathan Coxson, Sr., in the Ceramic Art Company,

which they operated together until 1894. Lenox then acquired the interest of his partner, and from that time until 1906 he conducted the business alone, when he organized Lenox, Inc., under which form the pottery has since been operated.

Just what this daring dream has meant to ceramic art in America is now gratefully appreciated, but at the time the experiment was regarded doubtfully by others. The flame of a zealot glowed in the heart of Lenox. Not so in the hearts of some of his backers, who stipulated that the factory he erected at the corner of Mead and Prince Streets in Trenton should be so constructed as to be converted into a tenement building should the pottery fail. Fortunately, there existed neither doubt nor misgiving in the mind of the young potter, who began in this classic old structure his inspired mission of improving American pottery.

A china factory is a commercial proposition; it is an adventure in applied art. It must show a profit in order to succeed and endure. When we say, therefore, that the thought of financial return was secondary to his artistic ideals, we do not mean to impugn the sound business judgment of Walter Scott Lenox. He had but one standard—quality, and he knew that in the end it would be successful and that the public would ultimately recognize it. But at what a cost!

There were years and years of struggle, of heavy expense and light income, of increased production and decreased sales, of straitened circumstances and hectic financing, of pessimistic outlook and discouraged backing. Friends urged him to give up the experiment. They pointed out to him that there was a sure profit in cheaper wares which the American market would quickly absorb, but Lenox was adamant in his determination to make no compromise with his conscience. Nothing could stir him from his resolution to make the best china of which he was capable, or none.

There is an inspiration in this tragic fight for artistic recognition and supremacy. It was a battle of peace no less arduous than a battle of war. It was a conflict between a man's honor and expedience; between his ideals and others' ideas. When Walter Scott Lenox, in 1889, began the manufacture of china which was designed

to rank with the finest porcelain produced elsewhere, many American manufacturers were in the habit of stamping their wares with English marks in order to sell their goods. No one dreamed that an American factory could turn out china of the first quality. The public of the United States believed that foreign ware alone was worth purchasing, and domestic china was given scant consideration. Yet young Lenox, true to his principles and courageous to the end, never descended to the subterfuge of marking his products with a fraudulent foreign label, but was insistent that the world pass judgment upon his own handiwork at its intrinsic worth. He was at all times both artist and patriot.

It was entirely due to the unconquerable spirit of this master potter of America that Lenox ware little by little obtained the recognition to which it was entitled. That recognition did not come in a day or a year, but gradually the discriminating public of America became aware of the fact that Walter Scott Lenox was creating, in his factory at Trenton, New Jersey, a type of china fitted to grace the table of a connoisseur and compete on equal terms with the highest grade products of the famous factories of Europe.

That ware was termed "Belleek." It received its name from Belleek, Ireland, where it was then produced in limited quantity. Importing two Belleek potters, Lenox strove for a long time unsuccessfully to produce the beautiful, creamy, ivory-tinted ware, marked by a rich, lustrous glaze, of which he dreamed. Finally failure gave way to perfection, and the result was a china which charmed by the warmth and glow of its coloring and ranked in richness and quality with the masterpieces of other lands. Today, the first piece of Belleek turned out in America is a treasured exhibit in the display room of the Lenox pottery.

Feverishly toiling to create new standards of art for American potters, tremendously in debt, burning with an ambition as strong as that which urged Bernard Palissy to cast his household furniture into the oven of his kiln, Lenox, worn out by the fierce struggle to establish himself, was about to welcome unqualified success when he was stricken with a calamity which would have utterly crushed an ordinary mortal. In 1895, at

the very moment when success was beginning to crown his efforts, he was overwhelmed with paralysis and blindness, losing his sight and the use of his legs. Doomed to perpetual darkness and deprived of even the power of locomotion, none would have condemned this brave and dauntless spirit if he had then surrendered. Friends urged him to give up the fight. His physical infirmities were pointed out to him and the hopelessness of his cause painted in the blackest of hues. But the vision within him burned fiercely, a light that did not fail. With the God-given courage and fortitude of inherent heroism, he elected to go on and on and on, to a victory he could not rise to greet, to a triumph he could not see.

Wonderful indeed is the soul of a man; stronger than the body, mightier than the flesh. Blindness and paralysis struck Walter Scott Lenox as he was about to reap the reward of artistic success, but at the nadir of financial resources. Obligations held him in a vise-like grip; debts hemmed him in on all sides. Should he give up now that his ware had been accepted, after the sacrifices of himself and his friends and the exhibition of confidence on the part of his backers?

Never! To pay back his debts, to free his factory of all financial obligations, to establish himself in independence, became an obsession equal in intensity to that which spurred him on to artistic endeavor. And then, as a result of the tragedy which overcame him physically, developed one of the most affecting relationships of which American industry has any record. Harry A. Brown, secretary of the company, now president, became the very *alter ego* of Walter Scott Lenox.

"Dominie" was the name by which the blind potter called his assistant, and well did Dominie serve his superior. No more intimate or more faithful stewardship has ever been assumed than that borne by Harry A. Brown from the moment fate visited Walter Scott Lenox with the terrible affliction with which he suffered to the day of his death. The mind of the stricken potter remained as brilliant, as resourceful, as active as before, but he saw through the eyes of his loyal associate. Together they directed the destinies of the growing business and developed production until the financial

breakers began to recede. Implicitly the blind genius trusted his lieutenant and completely and eagerly the young advisor justified that confidence. The task of management fell upon his shoulders, and no task was ever handled with more honor or credit or under sadder circumstances.

To him fell the responsibility of piloting the concern through the financial billows. And to him fell the profound joy of acquainting his superior on one eventful day with the fact that the last note at the bank had been paid, the factory cleared of all encumbrances and the entire property freed of debt. Those who have been a part of Lenox, Inc., for many years, remember the tears of joy that filled the sightless eyes of Walter Scott Lenox on that occasion. Upon their memories is vividly etched the dramatic scene that took place when, at his request, a miniature kiln was built and the notes and papers burned in his office to signalize the redemption of the factory from all financial obligations and the triumph of an ideal.

Nor will they ever forget the impressive talk made to them, in the very shadow of death as well as in the noonday glare of success, by the leader who had inspired in them the same zeal and energy and ambition which actuated his own ardent nature. Under the spell of his personal magnetism, they had all worked as one individual for the success of Lenox, Inc., and under his leadership their common object had been at last attained. The blinded potter was vindicated.

Until the day of his death, January 11, 1920, Walter Scott Lenox continued to visit his factory regularly, lovingly caressing the new products of "his boys," as they were turned out and endeavoring to supplement the loss of sight through the delicate nerves of his fingers. His boyhood dream had been realized. Lenox ware competed with the products of the world's best potteries. Lenox, Inc., was out of debt. And then one day he came no more.

But the idealism, the personality, the spirit of Walter Scott Lenox live on. They permeate the factory, inspire his former associates, guide their efforts and direct their steps. Before he died, the whole course of Lenox production had been changed by the discovery that superior table service could be made from Belleek

ware. Until that time, Lenox products were principally ornamental pieces and objects of art of various types in popular vogue. With the successful experimentation in dinner ware, a new era was begun and the entire factory devoted to the output of dinner ware. The first complete service was displayed by Tiffany and Company, who had strongly encouraged Walter Scott Lenox in his ideals and efforts. Today Lenox dinner service products are to be found in homes of culture and refinement throughout the land. Indeed, the first American-made dinner service to grace the White House is composed of 1,700 pieces of Lenox, while presidential sets have also been ordered from Cuba and Venezuela.

The driving genius of the Lenox organization was its head and founder, but with him have been associated for a score of years men who have helped make ceramic history in America. The work of Frank G. Holmes, designer, has been an important factor in the artistic development of Lenox ware. The symmetry and grace of Lenox shapes, as well as the effectiveness of the decoration, have become as famous as the ware itself. The execution of every detail connected with the decoration of Lenox china has practically from its inception been under the personal supervision of William H. Clayton. When a boy, Mr. Clayton was apprenticed to Walter Scott Lenox, and learned the art of china decoration under this great master.

Today, in a new pottery, one of the finest structures devoted to the manufacture of china, Lenox, Inc., continues under the same ideals as those held by its founder. No considerations of profit will ever cause the men now in charge, proteges each and every one of Lenox, the Master Potter of America, to sacrifice quality or compromise the high standards he erected. The blind potter died having accomplished two great achievements. He had effectually eliminated American prejudice against native china, and he had established the artistic prestige of American-made goods. Both in quality of composition and design, Lenox, Inc., ware rivals the really fine ceramic products of the world. It possesses a character, a tone, a charm of its own. This is the heritage handed down by the blind potter, and this is the heritage which those who assumed his



responsibilities value more than all else combined.

Flattering offers for the plant and business of Lenox, Inc., have been made, but they have always been rejected. They would have meant turning quality production into quantity production and a sacrifice of artistic standards, a contingency as unthinkable

today as when Walter Scott Lenox was alive.

The blind potter is dead. But here, in the great, new, modern factory which has arisen on the site of the historic structure in which Lenox china was born, his soul yet lives. It is an American shrine to art, to beauty, to faith—and to idealism.

## A MEETING OF THE BOARD OF DIRECTORS AND OTHER A. F. A. NEWS

A MEETING of the Board of Directors of the American Federation of Arts was held at the Metropolitan Museum, New York, on the afternoon of November 11. Those in attendance were: Mr. Robert W. de Forest, Mrs. John W. Alexander, Mr. George G. Booth, Mr. Francis C. Jones, Mr. Otto H. Kahn, Mr. Henry W. Kent, Mr. Frederick P. Keppel, Miss Florence N. Levy, Mr. Arthur W. Page, Mrs. Gustav Radeke, Hon. Elihu Root, Mr. G. D. Seymour, Directors; Mr. E. H. Blashfield and Mr. Homer Saint-Gaudens, Vice-Presidents; Miss Leila Mechlin, Secretary, Mr. Cuthbert Lee, Associate Secretary, and Mr. Richard F. Bach, Extension Secretary.

At this meeting the following resolutions on the death of Mr. Charles L. Hutchinson and Mr. John W. Beatty were unanimously passed:

The death of Charles L. Hutchinson, which occurred in Chicago on October 7, was a serious loss not only to the American Federation of Arts but to the cause of art in this country. As the president of the Chicago Art Institute he had for many years done much to engender a love of art among the people of the great community in which he lived. In 1909 he took part in the organization of the American Federation of Arts, becoming and serving for three years as its first President. Retiring from this position in 1912 he became first Vice-President, in which capacity he continued to serve until his death.

Mr. Hutchinson attended all of the Federation's Conventions from 1909 till 1923, inclusive, and he presided at many of the notable sessions. His interest and his belief in the usefulness of our Federation were unflinching. He contributed of his means and of his time and thought to the support and continuance of the work. To him art had no boundaries, and within that field all, it was his belief, might find enjoyment. He was a strong advocate of the democracy of art—a fine citizen of our Republic—Therefore be it

*Resolved*, That we hereby spread upon the minutes of this meeting our appreciation of the life of Charles L. Hutchinson, his example and character, together with our deep sense of obligation and loss; and that the Secretary be directed to send a copy of this resolution to his bereaved family.

In the death of John W. Beatty the Officers and Board of Directors of the American Federation of Arts mourn the loss of a distinguished member, genial of disposition, kindly of manner, faithful and arduous in his duties as Director of the Department of Fine Arts of the Carnegie Institute of Pittsburgh from 1896 to 1922.

In the Carnegie Institute he created a Museum of Fine Arts of first rank in his land and generation, wherein modern painters received generous hospitality and high encouragement. He abundantly realized his complete ambition to so lay the foundations that this work would live after him. As an educator he developed a valuable method of art appreciation for children. As an artist he was a landscape painter and etcher of ability and taste. As a writer on art subjects he set before the public, as the result of the intelligent observations of many years, an individual theory of the function of the artist. As a member of the Board of Directors of the American Federation of Arts he stood ready at all times and upon all occasions to place his mature judgment and generous services at the disposal of the Society. Therefore be it

*Resolved*, That we, the Trustees of the American Federation of Arts, extend to his family and to the Carnegie Institute, which he served with such unflinching loyalty, the expression of our profound sympathy; and be it further

*Resolved*, That these resolutions be spread upon the minutes of the meeting of November 11, 1924, and that a copy thereof be sent to Mr. Beatty's family.

Mr. W. K. Bixby, President of the St. Louis City Art Museum, was unanimously elected first Vice-President to fill the place left vacant at the death of Mr. Hutchinson. Mr. Martin A. Ryerson and Mr. Homer Saint-Gaudens were nominated and unani-

mously elected to fill vacancies on the Board. Unfortunately Mr. Ryerson was unable to accept on account of the multiplicity of his present duties.

Mr. Frederic Allen Whiting was appointed chairman of a committee to arrange for the 1925 Convention which will be held in Cleveland, May 13 to 16, with power to select additional members. It was agreed that one session of this meeting should be devoted to Art Museum Extension.

The President was authorized to appoint two new important committees, one an advisory committee on War Memorials, to which matters requiring expert judgment might be referred, and which would assist in furthering the erection of memorials of an artistic and permanently meritorious character, replacing the large general committee appointed immediately after the war and generously serving until this time; the other a committee on Museum Extension, the purpose of which will be to promote and assist the establishment of art museums, and make it possible for the Federation to function even more effectively as a clearing house of information for art museums.

Mr. de Forest, Chairman of the special committee on Pictures for the Schools, reported informally the purpose of the committee to urge upon the attention of the chapters the desirability of cooperation in this particular, and the possibility of securing assistance in the matter of selection or purchase of prints through the Federation. This committee consists of Mr. de Forest, Chairman, Mrs. John W. Alexander, Mr. Huger Elliott, Mr. Henry W. Kent, Miss Florence N. Levy. In this connection the following motion was presented by Mr. George G. Booth and unanimously approved:

*Resolved,* That the American Federation of Arts send to all Boards of Education, constituting school authorities throughout the country, a notice of the recent action of the Chicago Board of Education to the effect that all school buildings to be erected in Chicago in the future provide for ample wall space to place a large picture at the front of every classroom; and that, in addition, in each school building there should be a room equipped for the hanging of pictures, as in a gallery, with proper spacing, lighting, etc.; and that with the notification it be suggested that this example be followed, and that in the erection of new school buildings care should be taken not only to introduce pictures, but to make the rooms as artistically attractive as possible, in order that

the children might have the inspiration of tasteful environment. Also that the American Federation of Arts offer such assistance in the way of suggestion with regard to suitable pictures, etc., as might be within its province and power.

Reports were received from the Secretary, covering the activities during the past six months, and from the special Committee on Finance.

L. M.

#### FEDERATION SERVES CONNECTICUT SCHOOLS

An opportunity has come to the Federation to render a real service in the education of the children of Connecticut in art. The Supervisor of Art Education at Hartford is introducing the whole matter of art education in the communities of Connecticut, and he felt that a great deal of interest could be aroused in the subject of schoolroom decoration through the showing of one of the Federation's Travelling Collections of "Prints for the Schoolroom."

The plan as arranged is to put this exhibition at the disposal of the supervisor for a period of six months, and he in turn will arrange to send it to every city and town of Connecticut asking for it. The exhibition is starting at once through the four normal schools and later will go to about a dozen training schools located at Willimantic, Danbury, New Britain and New Haven. The Commissioner of Education is also much interested in the Print Exhibit, and plans are being made to also send one of the Federation's illustrated lectures for use in Connecticut schools. A most interesting "course in art appreciation" for secondary schools is soon to be issued to the teachers of Connecticut, and the feeling is that, by making available for them lantern slides and pictures, the cause of art education will be furthered in a most practical way.

The following letter from the Arsenal School at Hartford, Conn., will give an idea of the real value of this exhibition of "Prints for the Schoolroom." The interest in these pictures resulted in an order for over 40 prints.

November 14, 1924.

To the Secretary,

*The American Federation of Arts.*

Now that our exhibition is over I want to tell you about it.

In the first place the principal and teachers, who have been in the school a longer time than I, unite in saying it was the most successful picture

exhibit ever held in Hartford. It seems that twenty-two years ago a picture exhibit was held and was not at all successful, and that is why it has been so hard for me to have anything of that kind. I have been here ten years, and every year I have tried so hard to "push it" and get some kind of an exhibit here where we could bring to the children and teachers and friends actual copies of worth-while prints. Having charge of the drawing in the Junior High Building and not even having a single bit of sculpture or picture in my art room, I determined this year (as I did last year) to try to get enough money to pay for an exhibition. So I gave a play and made \$78, which was more than enough.

We had the exhibitions placed in the lower corridors of our Junior High Building, made cards at your suggestion, advertised it in the papers, invited the art teachers, Board of Education and many other people to come in. They certainly did come from 9 till 4.30, and several people took your address and you will probably hear from them. All the classes in the schools (we have 67 teachers) were taken over to the exhibit and told about the pictures. I took my own drawing classes, and even in my leisure time I would find children studying the pictures. Mr. Bradstreet, the head of the Americanization Department, and the Board of Education were very enthusiastic about them.

We have selected quite a few, and Mr. Strong, the principal, will forward the order to you.

It has been so very inspirational for me because everyone has cooperated, even the janitors helped and were so willing.

I think your selection is splendid, and I am looking forward later to an exhibition perhaps with my friend Miss Eddy, who is the children's librarian here.

May I take this opportunity to thank you for your hearty cooperation with me, and I feel you should share in the success, too. We are in a foreign section of the city, but in spite of that we have had many, many visitors, coming in during all the time, so I cannot tell you just how many. Thanking you again,

Sincerely,

MARGARET C. KENEFICK.

The sales made from the print exhibits are most encouraging as they show an increasing appreciation of these reproductions of famous pictures. A collection similar to the framed "Prints for the School-room" is one of unframed reproductions suitable for the home. This exhibit was sent out to South Dakota, where it was shown at Brookings at the State College. An order came for more than 30 prints, when the exhibition had only been open for a week. These prints are obtainable at most reasonable prices.

Another Travelling Exhibit which proved successful from the point of sales was the collection lent by the Brooklyn Society of

Etchers. This was shown during the late summer and fall at Concord, Mass., and resulted in 15 orders. From our collection lent by the Print Makers Society of California which was shown at Grand Rapids during October, sales were made of prints by Bertha Jaques, Roi Partridge and May Gearhart.

The first exhibition to be shown in the new art gallery of the Spokane Public Museum was a collection of contemporary American paintings assembled by the American Federation of Arts, which attracted over four thousand visitors during the fortnight when it was on view. This museum is maintained by the Eastern Washington Historical Society. Under the direction of an art committee formed last spring a room on the second floor has recently been converted into an attractive gallery for the exhibition of paintings and other works of art.

H. H. C.

#### CHAPTER MEMBERS ELIGIBLE FOR INDIVIDUAL MEMBERSHIP

The 360 Chapters of the Federation were recently notified that the formality that prospective members be proposed by a member is not applicable to them, and that a member of a Chapter of the Federation may apply directly for individual membership in the Federation and is invited to do so.

Chapters were asked to send the list of names and addresses of their members to headquarters to be kept on file in order to confirm the membership of any who might apply.

It is also the desire of the Federation to extend a direct personal invitation to each member of every Chapter. As, however, there are several hundred thousand of these, it will not be possible to complete this effort this year, and in the case of certain Chapters, it may not be possible to extend invitations at all on account of pressure of other work.

It is therefore advisable that members of Chapters apply directly for membership in the Federation. The privileges are described on another page.

We take this opportunity of thanking the officers of Chapters for the promptness with which they have sent in their lists.

C. L.





# THE DIVINITY OF TOIL •

VERSE AND DRAWINGS  
BY THORNTON OAKLEY



TOILER, toiler of the mine,  
Braving Pluto's inmost shrine,  
Delving dark in depths of earth  
As some god of mystic birth,  
Wresting from deep-hidden pyres  
Food for man's insatiate fires,  
Toiler, toiler, dost thou see  
In thy toil Divinity? ♦ ♦



TOILER, toiler of the mill,  
Molding matter to thy will,  
Rearing towers crowned with  
Bessemers of Titan frame, (flame,  
By thy fierce, all-potent fires  
Forging man's proud, cloud-flung  
Toiler, toiler, dost thou see (spires,  
In thy toil Divinity? ♦ ♦



**T**OILER, toiler of the rail,  
 Piercing crag and spanning vale,  
 With thy engines' headlong roar  
 Girdling nations shore to shore,  
 Binding close in mesh of steel  
 Man with man for common weal,  
 Toiler, toiler, dost thou see  
 In thy toil Divinity? ♦ ♦



**T**OILER, toiler of the sea,  
 Cleaving black immensity,  
 With thy hulls, majestic, vast,  
 Scorning wave and typhoon's blast,  
 Bearing north, south, east and west  
 Man upon his ceaseless quest,  
 Toiler, toiler, dost thou see  
 In thy toil Divinity? ♦ ♦



**T**HOU that through the  
 ♦ ♦ ♦ years' swift flight,  
 Led by soaring visions' light,  
 Conquering earth, sky and main,  
 Buildest toil's enduring fane,  
 Ever lifting man's desire  
 To the pure, celestial fire,  
 Thou, O toiler, thou shalt see  
 In thy toil Divinity. ♦ ♦





ENTRANCE, GUILD OF ARTS AND CRAFTS, PHILADELPHIA

## A GUILD OF ARTS AND CRAFTS

ONE OF the interesting spots of Philadelphia is the Shop of the Guild of Arts and Crafts in the building of the Art Alliance on Rittenhouse Square. The Alliance occupies a group of brownstone mansions facing the only one of the five squares planned by William Penn which still retains some of the charm of a residential centre; the others have long since lost that distinction.

In the basement of these former residences the shop of the Guild has been placed. Broad and low show-windows face the street, each an arresting bit of composition; low hedges, vivid orange-colored pots and cement benches prepare one for the quality to be found within. Four shallow steps lead down from the sidewalk level into the shop. Along one side of the room broad brick arches open into the spaces once given up to the mere storage of coal; through one of these the visitor enters. The brick walks

have been whitewashed; over the entrance vestibule a shallow vault of (apparently) pure gold gives a glowing note of color, echoed by mosaics, tiles, hangings and a wealth of hand-made objects.

Entering the shop one finds a long, low room with alcoves (the former coal bins) along one side; each alcove a picture in itself with its display of articles rich in color. In one a fireplace, framed by some of Mr. Mercer's mellow tile-work, gives a particular note of interest. At the rear two high-placed windows, which formerly threw a dim light upon the activities of the furnace man, have been transformed by having the frames painted peacock blue and the panes of glass covered with varnished Japanese gold paper, which paper reflects the lights of the shop with an effect unexpected and quite charming. Between them is a panel, again of Mr. Mercer's tiles, and





"A FIREPLACE, FRAMED BY SOME OF MR. MERCER'S MELLOW TILE-WORK, GIVES A PARTICULAR NOTE OF INTEREST"



"UPON THE BRICK FLOOR LARGE DRUGGETS ARE LAID, GIVING WARMTH WITHOUT DETRACTING FROM THE UNPRETENTIOUS ASPECT OF THE PLACE"

the group forms a distinctive and colorful note echoing the rich effect of the vestibule. Upon the brick floor large druggets are laid, giving warmth without detracting from the unpretentious aspect of the place.

Throughout a note of distinction is felt—the place is at once colorful and simple; while still obviously a basement, the shop has beauty and that indefinable thing which we call “atmosphere.” Show-cases there are—one cannot have jewelry scattered about upon tables—but they are few and unobtrusive; huge jars, hand-wrought furniture and a bewildering variety of objects, fine in form and color, are the elements of the composition. The imaginative reader must not suppose that the place glows like the treasure-cave of Aladdin; it does not. It is merely a basement, adapted with taste to its new uses; but those who enter it never fail to feel its quality.

Quantity production is, of necessity, the order of our day. Though the road be long and, as yet, most often dreary, quality is here and there being given to the objects produced in quantity. Nevertheless one welcomes the individuality of the hand-made object. “Hand-made” is, as we all know, *not* synonymous with “excellent” or “beautiful,” yet when subjected, as here, to the ordeal of a jury with high ideals both in craftsmanship and design, the handmade object which “gets by” has the personal element which the discerning wish in the objects which they see or handle day by day.

Therefore Philadelphia is to be congratulated upon the possession of a shop where producer and consumer may, as it were, meet upon friendly terms; where the individual with taste may procure objects in which individuality is fittingly expressed.

H. E.

## THE NEW LUSTRE WARE MADE BY ANNE TAYLOR BROWN

BY FRANCES LIVINGSTON SUTHERLAND

**E**VERYBODY loves a piece of old lustre, now grown so rare. From a long line of noble ancestors it has sprung. Anne Taylor Brown of Oak Park loved it, too, so well that she slaved and studied long before she finally triumphed in producing a new lustre of the first rank. Happily her sense of line and proportion is as keen as her love of color, so that her work in china and glass makes an irresistible appeal to both potter and layman.

This successful lustre ware evolved from an humble beginning, from the amateur attempt of a frail girl in china painting, naturalistic, semi-naturalistic, conventional. Her interest or effort in this line unquestionably had its rise in an inherent fondness for color which was early manifested in “pretty dishes” for her “play house” in Owensboro, Kentucky, where she was born and reared.

She had an aunt who wrote poetry of no mean order, a cousin who achieved some distinction as a painter, and a father who was a quarter of a century ahead of his time in his practice of dentistry. From Dr. John H. Taylor she doubtless acquired her appreciation of good craftsmanship and mechanical

detail. Her mother, Mary Elizabeth Stone, of distinguished lineage from the “blue grass” region, died before her daughter was grown, but her understanding father encouraged her to study drawing and design “as taught” in the private school and college in her native town.

It was he who impressed upon her the necessity of doing whatever she undertook just a little better than anyone else. With this thought indelibly impressed upon her, she established the high standard which has placed her in the first rank of decorative artists of America.

Her husband, a well-known musician of Chicago, also contributed to her success by his keen appreciation of her talent. Very soon after bringing her to Chicago as his bride, he took her to visit the Art Institute and urged her to enroll as a private pupil there, which she did. Later she completed a course in design and has remained in close association with the Institute both as student and exhibitor.

The Prang Company selected for reproduction in their pamphlet on batik one of



FROM LEFT TO RIGHT, ABOVE: BELLEEK PITCHER WITH ENAMEL DECORATION, BELLEEK WITH ENAMEL DECORATION, AND POTTERY, ENAMEL DECORATION. BELOW: BELLEEK BOWL IN ENAMEL DECORATION, ENAMEL DECORATION OVER LUSTRE IN SMALL BOWL, SATSUMA VASE WITH ENAMEL DECORATION, GOLD AND LUSTRE INKSTAND AND COLORADO POTTERY BAKING WARE. THE WORK OF ANNE TAYLOR BROWN



THREE PIECES OF ENGLISH POTTERY, ENAMEL DECORATION. BELOW ARE SHOWN A FRENCH PORCELAIN DISH WITH HANDLES, DONE IN A FLAT COLOR AND GOLD, A BELLEEK BOWL IN ENAMEL, A SATSUMA BOX IN ENAMEL AND GOLD, A GOLD LUSTRE BOX WHICH RECEIVED A PRIZE AND SOME ENAMELED BOWLS OF BAKING POTTERY. THE WORK OF ANNE TAYLOR BROWN





CASE OF LUSTRE PORCELAIN AND LUSTRE GLASS, BY ANNE TAYLOR BROWN, SHOWN AT THE APPLIED ARTS EXHIBITION, ART INSTITUTE OF CHICAGO

her bags in this popular medium, which had been displayed at the Students' Exhibit. From the Art Institute where she has annually shown her work, she has received honorable mention for a design of a hard glaze porcelain dinner set in gold and green, the green being flat color; and a prize for "the most artistic use of gold" and lustre on porcelain. From the Artists' Guild she twice received a cash prize for her lustre porcelain and lustre glass shown in the Annual Competitive Exhibition. From other exhibits, also, she has secured prizes for the lustre ware which has sent its radiance across the continent, for she has displayed at The Art Alliance in New York, at the Guild of Allied Arts in Buffalo, and in many other art loving centers: Detroit, Chicago, Charleston, Illinois, Owensboro, Kentucky, Omaha, Denver and San Francisco.

It seems fitting that the dense woods of ancient oaks at the border line of Oak Park was selected for her home and workshop, for as well as an ardent sportswoman she is a lover of nature in all its forms. There in her charming cottage, flooded with bird-song and forest fragrance, she develops her dreams.

Mrs. Brown has made many discoveries in her work with ceramics, among them that

lustre on Belleek develops a velvety quality in the finish which cannot be obtained on any other china. She worked out the glass problem herself by applying the same principles as were used with china. A variety of shades suggesting moonlight on the water or the last hues of a sunset or, perchance, larkspurs in the garden, transport the visitor in Mrs. Brown's home to the land of fairies. On tables, advantageously placed about the rooms, she displays a tempting assortment of lustre porcelain and glass as well as pottery and porcelain decorated with enamel in interesting designs.

Mrs. Brown uses a high grade glass which has proved satisfactory in firing and puts on the lustre with a brush instead of with a spray, as is done by commercial workers, often firing it several times to produce her unusual depth of color and iridescence. Since glass requires a lighter firing than porcelain it must be carefully watched to avoid melting, while at the same time the temperature must be brought high enough to develop beauty of color.

Instead of using a cone to judge when the firing is completed, she decides by the light shown through the isinglass in the kiln; or, to use her own expression "she fires by her eye" rather than by the clock. This

meticulous work she does at night, since she can estimate the result better at that time. It might easily look less bright than in the daytime, so that the tendency would be to overfire.

To keep up her standards she finds it necessary to do all of her own work and, like other successful creative artists, she keeps regular hours—hers being from ten to one while the light is best for brush work, leaving the kiln for the evening.

Mrs. Brown is not one of those artists who live to themselves alone. She was president of the Chicago Ceramic Associa-

tion for two years, chairman of art at the Nineteenth Century Woman's Club of Oak Park for the same length of time, and is now second vice-president of the Technic Arts League of Chicago.

Besides her contribution in reviving lustre, her water-colors and batik, with their mastery in drawing and design, as well as her clever use of color, richly deserve our thanks and appreciation. When, further, she selects stoppers for her scent bottles which fit and decorates cream pitchers that pour rather than drip, the discriminating purchaser pauses at least to call her blessed.

## CORRESPONDENCE

### BEAUTY OR COMFORT

PORTO, PORTUGAL.

TO THE EDITOR:

*The American Magazine of Art.*

In subscribing heartily to the intention of the editorial, "Modernism in Industrial Art," in the October number, I wish nevertheless to make some mild reservations. Someone else—Professor Richards, perhaps—may make amendments to my amendments: The result will seem, I am sure, more like discussion preceding agreement, than controversy.

The principal aim of this Exposition in Paris will be, without doubt, to capture the trade of the world in this field! When we read speeches in favor of the great appropriations for world exhibitions, our own included, we find intentions of this sort rather the rule than the exception. It is time that this desire of the projected Exposition is unpleasantly stressed by the exclusion of Germany. A majority of French art critics have at one time or other accused modernist art of being of Teutonic origin. In the decorative application of modernist theories (the theories themselves, sometimes German and sometimes of French invention) Germany has frequently been a precursor. It does not seem for sentimental reasons only that the customary, and very logical, ethics of art as well as of fair play have not been observed in this matter. And—in passing—it may be safely surmised that Japan was urgently pressed to accept our place. This is customary mercantilism; but, it seems to me, rather mediocre diplomacy.

However, that there will not be much that is very beautiful in this exposition, I cannot agree at all. Also, our reactions to the new and fresh are curiously like our response to beauty. The reverse is equally true. For example: the beauty value of Whistler's portrait of his mother is certainly injured by its being so exploited in reproductions.

As I have said before, the architecture of the exposition will follow the same direction as most of the modern Paris store-fronts. Some of these

I think quite pleasing. They seem to be well constructed—the modernist architects insist upon this—and they manage often to be fanciful in spite of simple planes and severity of design. They are an absurdity, frequently, in the florid stonework of the average Paris facade; but I find it is entirely a question of mood with me whether my spirit is upset by the abruptness of the store-front, or my digestion, by the wedding-cake profusion of the facade.

I am very fond of our Colonial style. Is it really more than a question of chronology, however, that we can imagine General Washington with a more tasteful background than General Grant, both styles being principally imported? "Shall we lead or shall we be led?" Lead, by all means! But if we want to lead (our ambition is only to lead ourselves; not the world, I take it), we must combat the new we do not like, with a superior newness of our own. Take the matter of chairs: I don't find Colonial chairs comfortable to sit in, and I agree with modernist designers that a chair should be a "machine for promoting rest in a sitting position." The "barrel" chairs are not really modern. Some are rather comfortable and you can, at least, put your weight against what back there is, without your hostess, or your wife, looking a bit anxious. Some of the modernist chairs may not seem pretty, but in them—in some of them—you can quite forget about modern art, so soothing are they. And for this virtue I pardon all their faults.

ORVILLE PEETS.

The Societe des Architectes Diplomes has awarded its Grande Medaille to John D. Rockefeller, Jr., in recognition of his gift for the restoration of Rheims, Fontainebleau and Versailles. The medal was presented to Mr. Rockefeller on November 19 by the officers of the American group representing the Society in this country, Chester Aldrich, President of the Group, Harvey W. Corbett and Edwin H. Denby.

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## THE ADVANCING TIDE OF AMERICAN ART

At a meeting held on November 11 at the Brooklyn Chamber of Commerce on behalf of the establishment of the Brooklyn Little Theatre, Mr. Otto H. Kahn spoke encouragingly of the advancing tide of American art. He gave first his own impressions on returning from an annual pilgrimage to Europe, an impression of power, of speed, of immensity and intensity, and at the same time of the amazing growth and vitality of the art life of America, particularly as witnessed in New York. To Mr. Kahn this growth and vitality is most strikingly evidenced in architecture, music and the drama, and doubtless he is right, but in referring to these he took occasion to again emphasize the value of art to the people, and its particular significance today in our American life. From an abstract of his address we clip the following, because of its wide significance and convincing force:

"Art is democracy in its very essence,

knowing nothing of caste, class or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to great wealth. It is the best recreation in the true and literal meaning of the word. It has power to *re-create* tissues of the soul and brain, sometimes indeed the very zest for life.

"Art means far more to the people than is generally realized by those who are but superficially acquainted with the lives of the broad masses. It is of immense social value. It is a strong force for civic improvement. It is a serious and important cultural element for the community and of far-reaching influence. It has a weighty purpose and a great mission. It is one of the most potent factors to form and guide the thoughts and sentiments of the people, to make their lives fuller, richer and more contented. It is a much-needed outlet for emotions which, if not given the right kind of a channel, are apt to express themselves harmfully, if not destructively. In that sense, it is a valuable antidote to Bolshevism and kindred creeds."

Mr. Kahn emphasized that while for hospitals, churches, universities, libraries, etc., far more was being done in this country by private generosity than anywhere else in the world, relatively little consideration had as yet been given by the liberality of successful men to the vastly important and fertile field of art. He trusted that as the social value and beneficial potentialities of art became more widely understood, more and more of well-to-do and public-spirited men and women would come to help along such movements as had for their purpose to advance art and art standards, to procure more and better opportunities in that field both to the public and to American talent, and to make the joys and inspirations of art more widely accessible to the people.

Here are three excellent lines of thought—one, not new, perhaps, but only now coming to be realized—the recreational value of art; one voiced by Senator Root some years ago when he counselled a group of people never to take anything away from the masses without giving them something better in its place, that better thing which he had in mind at the time being art; the third, one which comparatively few have yet comprehended, which is that spiritual needs are



quite as real and quite as important to the welfare of a people, in fact more so, than physical needs; that to live is as nothing compared with living well, and by well we mean fully.

### A CASE IN POINT

Apropos of what Mr. Kahn has said of the recreational power of art is a letter from a prominent business man of Chicago to an artist friend. Through the courtesy of the Art Institute of Chicago this letter has come to our notice, and is published herewith. It is easy to generalize; it is not always so easy to give actual instances.

I am glad of an opportunity to write you again because of the interest I have taken in pictures since the time that you brought several of Mr. Wendt's back to Chicago with you some two or three years ago. I was present in your office when you were discussing those pictures with Mr. S., who had called to see them, and I became very much interested in the conversation. I had a kind of hazy notion that, if you gentlemen got as much pleasure out of pictures as your conversation indicated, I was overlooking something in life. So the next time I went to the Art Institute I took a *good* look, and I did the same thing at the Club, and repeated it, and the more I looked the more I saw or thought I saw in the pictures. Then I picked up a book we had by Van Dyke entitled "How to Judge a Picture," and read it, and since then I have read four other of his books and one by Birge Harrison and am a regular glutton on the subject.

But the thing that has astonished me during the short time I have been studying the subject is the revelation of the beautiful things I have been missing in life, not in pictures, but in *nature*. When I look out now I see the deep blue of the sky and the lighter blue near the horizon and the beautiful blending of the two. When I took at a tree I see lights and shades and shadows. I see shimmering effects on the water and on the landscape and things in the sky that I never knew were there. And this applies to the night as well as to the day. Even a row of old willow stumps, that I wouldn't so much as glance at before, are beautiful, because they are rugged and strong, perfection of their kind, and because it would take a ton of dynamite to blow out their everlasting roots. When I look at a man I see the lights and shades of his face, or hand, that I never saw before. Actually never saw them before, and I have been looking at people for forty-six years.

I assume, therefore, that the greatest thing in art is not pictures; they are secondary, but it is the sleeping thing that they awaken in people, that causes them to get "hep" to themselves and get out and enjoy nature. And how free and easy and inexpensive a pleasure it is, just looking, if people will only learn from the artists and from their pictures how to do it. For instance, on my previous visits to California I thought I enjoyed

the scenery, the desert, the mountains, etc., but now I know that on my previous visits I didn't see anything compared with what I will see after studying your pictures and others.

## NOTES

A loan of a million dollars for the erection of the new Baltimore Museum of Art was authorized by an enabling act passed by the Maryland Legislature at its 1924 winter session. It was placed upon the ballot this fall by the Baltimore City Council and was voted upon and passed as a direct appropriation.

The passage of the loan came as the culmination of a campaign conducted by the board of the present Baltimore Museum of Art, the first steps having been taken about a year ago, when it became apparent that this institution, despite its brief career, was badly in need of room for expansion. The building it has occupied since its opening during the winter of 1923, the Garrett Mansion at Monument and Cathedral Streets, has been made to fulfill its purpose well, but it is merely temporary. The exhibitions that have been held there have attracted large crowds—the recent Chinese Exhibit, for example, was attended by nearly 6,000 in a month—and many gifts and loans have been made. Only a very few of the acquisitions, however, can be shown, owing to limited space.

The recent campaign in the interest of the million dollar loan necessitated a vast amount of painstaking work. Such a matter had never before been brought to the people of Baltimore for a decision, and in some quarters not a little doubt was expressed as to the outcome. There was opposition on the ground of increased taxation and for other reasons, but the movement had been given strong impetus, and at no time was the loan in real jeopardy after the full force of the organization backing it made itself felt. The result of the counting of the ballots disclosed the fact that 52,153 persons had voted for it and that 36,939 had voted against it.

Much of the credit for the success of the campaign may be awarded to Miss Florence N. Levy, Director of the Baltimore Museum

of Art. Her experience in the museum field, her ability in organization and her capacity for concentrated effort have told to splendid effect from the first.

The project, in a very much broader sense than might have been expected, was in reality a community affair. Not only was the mayor of the city much interested, but cooperation and support were received from such organizations as the Baltimore Federation of Labor, headed by Henry F. Broening; the Maryland Institute, under the direction of Alon Bement; and the Public School Association, whose part in the campaign was ably handled by Mrs. William Bauernschmidt, the secretary. All of this aid, in addition to that of other influential groups and individuals, combined to bring the necessary influence to bear.

The question of the site of the new building and its administration are being given most careful consideration, and numerous conferences are being held to determine the final details. Care is also being taken to avoid the haste which sometimes produces mistakes of lasting detriment. The idea is to obtain a location that shall be easily accessible and that at the same time shall provide for the addition, when the need arises, of wings to the initial unit. It has been announced that \$500,000 of the Loan Fund will be made available in the 1925 municipal budget.

FOREIGN LECTURERS ON ART      Mention was made in the latest number of the AMERICAN MAGAZINE OF ART of a plan to secure foreign lecturers for American

museums. The further development of the plan has been excellently set forth in a recent number of *Museum News* from which we clip the following:

"A plan of great importance to American museums has just been set afoot. The Institute of International Education, which is already actively engaged in the task of securing for American universities foreign lecturers of distinction in every field except that of the fine and applied arts, is now preparing—through cooperation with a group of interested agencies—to cover also the field of art and archaeology and to make its services available to museums throughout the country.

"The project is in its initial stages. A meeting of the cooperating agencies has been held at which there were present representatives of The Institute of International Education, The Archaeological Institute of America, The American Association of Museums, The Association of Art Museum Directors and the American Federation of Arts, together with the Director and the Secretary of The Metropolitan Museum of Art.

"Under this cooperative arrangement the Institute will communicate with the museums of the country and ascertain their wishes in regard to lecturers. Following this, it will make known to all museums any arrangements that are to be effected as well as any proposed arrangements, and in this way it will develop opportunities for a number of museums to take advantage of the visits of distinguished foreigners. In other words, the Institute will serve as a clearing house or bureau of arrangements in the matter and will make known well in advance the coming of specialists from abroad and will extend the possible service of such lecturers through the museum field as a whole.

"It is intended that the cooperating agencies shall create a central bureau for the distribution of information and the transaction of business incident to an extended program, which bureau shall maintain lists of lecturers and their subjects, a calendar of their American engagements, their routes, data as to speakers' official titles, etc., also exact information as to fees and attendant expenses."

Those desirous of securing such lecturers for next season would do well to communicate this fact at once to any of the cooperating agencies, among which is the American Federation of Arts.

An Artists' Breakfast was held in Washington under the auspices of the Art and Archaeology League, the Art Promoters' Club, a student organization of George Washington University, at Rauscher's on November 15. Dr. Mitchell Carroll presided. The speeches took the form of a symposium on "How Washington May Become an Art Center." The principal speaker was the French

Ambassador. Mr. Jusserand spoke first of much that was being done in Washington that was contrary to the plan of L'Enfant and destructive to the beauty to which the city was heir—hills cut down, little rivulets choked to death, woods destroyed by the march of thoughtless progress—the realty companies' work. He called to attention the fact that no great monument has yet been erected in this city to the Navy, although L'Enfant placed a site for such on his plan at a time when our young country had no navy. He spoke feelingly of certain beautiful buildings, and he urged strongly the upbuilding of public sentiment in matters pertaining to art. Most striking, perhaps, was his reference to his own childhood when, as a little boy at school, he was taught to reverence the works of the masters to such an extent that when he knew he was to see a painting by the great Raphael his heart beat a tattoo. Among the other speakers were President Lewis, of George Washington University; Charles Moore, Chairman of the Commission of Fine Arts; William H. Holmes, Director of the National Gallery of Art; and Leila Mechlin, representing the American Federation of Arts.

The Phillips Memorial Gallery in Washington has lately acquired two new paintings by Pierre Auguste Renoir from the collection of Josef Stransky, former director of the Philharmonic Orchestra. They are "Le Jardin," painted in 1878, an opulent flower garden quivering in hot sunlight with a background of dark woods painted with considerable impasto in the artist's earlier manner, and "La Femme au Parasol," painted in 1879, representing a young woman in white dress seated in the grass on a sunny hillside under a pink parasol, a little child playing nearby. Both pictures illustrate this artist's genius for expressing the intense sensation of a vivid moment when vibrating light gives an almost organic life to color. These two paintings supplement the world famous "Dejeuner des Canotiers" acquired last year from the Durand Ruel private collection, almost completing the proposed Renoir exhibition unit. Mr. Phillips proposes to acquire, when the occasion presents itself, an example of Renoir's later art when

his style changed from impressionism to a more or less abstract decorative style.

The opening exhibition at the Phillips Memorial Gallery for the current season is another of those comprehensive and suggestive arrangements of old and new paintings in which Mr. Phillips demonstrates that good pictures of all times and in all manners may hang well together if they are hung according to affinities of tone and temperament. An interesting schedule of exhibitions is planned to follow. Meanwhile the Gallery located at 1602 21st Street is open, as it was last year, on Tuesday, Saturday and Sunday afternoons from two to six and at other times by appointment.

Thirty paintings by American artists were lent in November by the Phillips Memorial Gallery to the Baltimore Museum of Art.

MORE ABOUT THE STAGE SETTING FOR THE PHILADELPHIA ORCHESTRA

Since the little notice of the stage setting for the Philadelphia Orchestra which appeared in the December number went to our printer we have received a photograph of a portion of this setting which is reproduced

herewith, a letter from Mr. Huger Elliott, and the Bulletin of the Pennsylvania Museum giving a fuller and more complete description of it, to all of which we are giving space in this issue.

Mr. Elliott says in his letter: "The photograph shows one side of the stage, the back and the other side being of the same general type. This photograph was taken from my one-and-a-half-inch scale painting, which was the model used for the painting of the setting itself. The side pieces are 44 feet long, 34 feet high at the front end; the back section is 32 by 28 feet. The whole was painted in twenty-one days, a large number of students with the constant supervision of five instructors working on it day and night. (This rush was necessitated by the fact that our school did not open until September 17 and the first Orchestra performance was on October 10—I had prepared the studies during the summer.) The whole thing was a gift to the Orchestra (they paying for materials, of course), this being an attempt to get the arts together in this city."

In the Bulletin we read: "What is certainly the most beautiful decoration in any





ONE SIDE OF THE STAGE SETTING FOR THE PHILADELPHIA ORCHESTRA DESIGNED BY HUGER ELLIOTT

theatre or opera house in Philadelphia, and what must be also one of the loveliest in this country, has just been completed in the Academy of Music for the Philadelphia Orchestra by the faculty and students of the Pennsylvania Museum and School of Industrial Art. This is not an exaggerated praise; even words can convince one of its delightful charm.

"The decorative scheme is like that of a mille-fleurs tapestry. A great forest spreads out before one, bright, dazzling, mystifying, as if half lost in the early morning mist, although it seems to be flooded in sunlight. It is a sort of fairy wood. At first one sees nothing but a brilliant tangle of tree trunks, branches, vines and leaves, and then one notices that the foliage takes countless shapes; one imagines he can detect wisteria leaves and flowers, ivy, palm leaves, violets, stars of Bethlehem; but one soon gives it up and stops his botanizing, as these are all conventional forms. Then one discovers

rare birds and animals in the branches—here a heron, there a parrot, a peacock or a bird of paradise; also, half hidden like everything else, are monkeys and squirrels. Below, breaking through the tangle of undergrowth, are stags and other animals of the wood, even rabbits and toads.

"But no single form stands out conspicuously. Everything is kept flat and in its place as an orchestral setting. While every bright color has been used, they have all been brought into harmony by a background of yellow-rose, and by outlines of violet about each individual form. The result is a vibration of form and color—music translated into the language of painting.

"The method by which this important work has been done seems to us to deserve commendation. When the writer went down to the Academy to see the work in progress, he was amazed to find such a number of students at work. Mr. Elliott, who designed it, was there with his studies;

Mr. Copeland, who superintended the decoration, also worked on the actual canvas. Miss Meehan was preparing the colors, interpreting the colors of the studies in terms of powdered pigment, glue and water. Mr. McLellan was superintending the drawing, and working upon it as well. Mr. Warwick was busy painting herons; while students, working in relays of half a dozen, were going back and forth with pots of color, every possible shade being ready at hand.

"The great screen hung in mid-air before a gallery on which the workers stood. First one student went along, with sketch in hand, dabbing the various leaves or flowers with spots of the right color; then other students followed him, using the spot as a guide, filling up the form. In this systematic way the three great canvases were completed in three weeks.

"The stage setting is a gift to the Orchestra from Mr. Elliott and the school. One can hardly imagine a setting for music more conducive to the musical mood, more stimulating to the imagination and appropriately restful."

The Art-in-Trades Club of  
ART IN TRADES New York, an organization of business men engaged in the various trades wherein art is a factor, held its Third Annual Exhibition at the Waldorf-Astoria during the latter part of October and the early part of November. This exhibition consisted of a series of twenty-two rooms furnished by dealers in furniture, fabrics, trimmings, fixtures, floor coverings, etc., etc., cooperating or collaborating admirably. There was a Spanish-Italian entresol, a Colonial breakfast room, a man's den, an Elizabethan living room, an English XVIII Century Library, an American Colonial Apartment (bedroom, dining-room, etc.), a Georgian panelled reception room, and a studio for tapestry designing.

Some of our modernist friends saw in this exhibition a tendency to merely reecho the past, but to us it seemed a most commendable effort to set before the people standards of good taste, not as a museum would do it but rather as those of the people, and among the people producing and using. From such an exhibition as this one might

pick and choose, and it is in the picking and choosing that taste is formed. Here was to our mind a real opportunity for the public and a remarkable example of high standards and cooperative effort to increase those standards on the part of manufacturers and dealers.

The National Committee  
OUTDOOR for Restriction of Outdoor  
ADVERTISING Advertising has recently issued its annual report,

giving an interesting account of the results of its first year's work. This committee was formed in November, 1923, with the purpose of preserving the natural beauty of the country through the restriction of sign-board advertising. During the past year it has conducted an active campaign against such advertising by means of letters of protest to national advertisers from committees, clubs and individuals all over the country. The general attitude of the public toward this matter has been effectively demonstrated by the spontaneous response which the movement has called forth generally. More than fifty organizations, twelve of which are of a national character, are now cooperating in the work. Committees in fourteen states are actively at work on the Protest-by-Letter Campaign, in addition to which favorable publicity has been given by many of the leading newspapers and magazines of the country. Most encouraging is the response with which the movement has met from the advertisers. Already twenty have endorsed the stand taken by the National Committee and have agreed, so far as possible, to restrict their outdoor advertising to commercial locations where it will not injure scenic or civic beauty, due allowance to be made for present contracts not yet expired. These organizations are the Fisk Tire Company, Kelly-Springfield Tire Company, B. F. Goodrich Rubber Company, Hood Rubber Company, Ajax Rubber Company, Kirkman and Son (soap manufacturers), Pillsbury Flour Mills Company, Washburn Crosby Company (Gold Medal Flour), Mountain City Mill Company (Orient Flour), Champion Spark Plug Company, Ward Baking Company, Dodge Brothers, Fleischmann Company, Indian Refining Company, Gulf Refining Company, Sun Oil Company, Standard Oil Companies



of California, New York, and New Jersey, and Cluett, Peabody and Company, Inc. Many other advertisers, not on this list, have expressed their general agreement with the principle of restriction.

The report is concluded with an urgent appeal to the people generally to lend their influence in bringing to the advertisers a realization of public sentiment on this subject.

SCHOOL OF THE ART INSTITUTE OF CHICAGO

The newly formed Department of Dramatic Arts of the School of the Chicago Art Institute will be opened in January with Thomas Wood Stevens, head. For

some weeks however, Mr. Stevens has been conducting a course of study in Scene Design. He was an instructor at the Art Institute a decade ago, but since then had been on the faculty of the Carnegie Institute in Pittsburgh.

The School of the Chicago Art Institute is the largest in the United States and is still growing. It attributes much of its progress to the devotion and untiring energy of the late Charles L. Hutchinson, president of the Board of Trustees for forty-two years. It opened the season with 2,252 pupils, a new building and twelve new instructors, including Leon Kroll, who has taken charge of the advanced painting classes. Several of its recent graduates are already making names for themselves in the world of art. Four of last year's class are teaching in the new junior high schools of Atlanta, Georgia.

During October, the Dean visited Boston, Providence, New York, Brooklyn, Philadelphia, Baltimore, Washington, Pittsburgh and Cleveland, inspecting twenty-four art schools and nine museums in these cities, with the purpose of obtaining new ideas and comparing their work with his own school.

The prominence of this school of art is further attested by the distinguished visitors it often receives. Among the latest were Miss Grace Clark, instructor in Costume Design and Illustration at Pratt Institute, Brooklyn; Mr. Laurence Vail Coleman, secretary of the American Association of Museums, New York City; Mr. and Mrs. Ernest C. Peixotto, Beaux Art Institute of Design, New York; and Miss Ellen F. Pendleton, President of Wellesley College.

Mr. Raymond P. Ensign, Dean of the school, is now issuing a weekly news letter to the students, which is of an informal character and establishes a valuable personal contact not possible under ordinary circumstances.

ART IN DENVER

An exhibition of paintings of the southwest by Howard Ashland Patterson was shown during November at

Chappell House, Denver. Mr. Patterson has been in the west for more than a year, having resided last winter in Santa Fe and spent some time during the summer in Estes Park with Alfred Hayward. Many of the paintings shown in this exhibition have been produced during the past year, although several are older works which have been shown in the International Exhibitions of the Carnegie Institute, Pittsburgh, at the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, and the National Academy of Design.

The Denver Art Museum has received as a gift from Capt. J. H. Stanford a notable example of the work of Chester Harding. This is a charming group portrait showing six heads and is supposed to be a portrayal of "The King Family." Captain Stanford has recently lent his collection of paintings to be shown at Chappell House, and this gift was made shortly thereafter.

The Business Men's Art Club of Denver took the first steps toward permanent organization on November 10, at which time it adopted, subject to future amendment, the constitution suggested by the Chicago organization of the same name. Officers were elected to serve until the annual meeting in March. The privilege of charter membership was held open until a subsequent meeting on November 24, when all members or prospective members were asked to show examples of their work in order that the lines of activities best adapted to the interests of the club might be determined. As indicated by the name of the organization, its members are, for the most part, business men who have taken up artistic production as a means of recreation, following its pursuit during leisure hours, but the membership is not limited to this class, professional artists being eligible also. The founding of this club is to be regarded as



another evidence of the increase of art interest and appreciation throughout the west.

An interesting exhibition of pottery, tiles and terra cotta made in this country was shown at the Public Library during the latter part of November. On the occasion of the opening of this exhibition a reception was given under the auspices of the Denver Art Museum, at which there was an exceptionally large and enthusiastic attendance including members of the board of education, the superintendent of schools and others interested in art education. Among the works shown were a number of Romanesque figures that are to be installed in the new South Denver High School.

The Boston Chamber of  
ART AND THE Commerce is proposing  
CHAMBERS OF form a committee on Civic  
COMMERCE and Industrial Art, and  
with this in mind has prepared the following outline indicating the possible scope:

1. Bring together the manufacturer, distributor, school, museum, and the designer to forward their common interest in the industrial arts.

2. Use the Museum of Fine Arts as a bureau of (artistic) standards. (a) Exhibitions under auspices of associations like the National Association of Cotton Manufacturers and the Silk Association showing textile designs, similar to the exhibition now being held in New York. (b) Exhibitions of machine-made goods, made in quantity such as wall paper, potteries, machine needle work, furniture, textiles, printed silks and cottons, carpets, laces, jewelry, hardware, and printing.

3. Bring out the fact that the appearance of a product of manufacture is a large factor in its sale.

4. Instruction of salesmen and saleswomen in department stores in fundamentals of design and decoration to assist purchasers in selection of goods.

5. Show that art has a commercial as well as an aesthetic value. That it is not exclusively the recreation of the wealthy. That art is a robust, red blooded, virile force, increasing the imagination and the vision.

6. Bring out the recreational aspect of art.

7. Bring to Boston notable exhibitions of

unusual character (similar to exhibition now held in New York at Grand Central Palace).

8. Development of citizenship—better home conditions—by showing beauty and economy in house furnishings by exhibits illustrating the most practical way to achieve attractive interiors.

9. Encouraging better architecture in city buildings, city planning, city improvement. Suggesting plans for beautifying parks and roadsides and planting school grounds.

10. The billboard nuisance.

In putting forth this outline the President of the Chamber of Commerce says: "We all realize that art cannot be 'promoted,' but intelligent appreciation is a thing which should be encouraged." By way of preamble he says in part as follows: "A Chamber of Commerce can hardly function completely in safeguarding and expanding the well-being of the community which it represents unless it accords much more than formal recognition to good taste—or art—as a factor in commercial affairs. Such recognition implies, on the one hand, the right to interfere where the exercise of public or private bad taste threatens to prove a liability to the community, and on the other hand the duty to render assistance where industry or commerce is seeking the aid of good taste—or art—in furthering its business ends. . . .

"The study of industrial art is necessary to compete favorably with European nations and, even in our own American markets, for the finer grades of manufactured articles. More and more it is becoming clear that the *appearance* of the product of manufacture is a large factor in its sale. Merchants realize it is often the attractive container that sells the goods."

In the most recent number  
INTERNATIONAL- of this magazine was published a letter from Mr.

ISM IN ART Hesketh Hubbard, founder of the Print Society of England, with regard to reciprocity in art between Great Britain and America. We now learn that Mr. Hubbard plans to visit this country early in the present month, bringing with him the exhibition of modern British prints which the Brooklyn Museum recently commissioned him to assemble. During his stay here he will deliver a number of lectures on the making of colored block prints.



THE SAUCY BRIG

GORDON GRANT

Some years ago the Print Society, of which Mr. Hubbard is also president, conceived the idea of sending out portfolios of prints to persons for examination and purchase in their homes in order that a love of prints might be cultivated among laymen. So happily has this experiment turned out that they are now undertaking in the same way to circulate and market inexpensive color prints by members of the Society. The present headquarters of the Society are at Breamore, Hampshire, and Mr. Hubbard writes that for long he has felt there is a need for quite inexpensive color prints for the decoration of homes of the less well-to-do. Early in the past year an old thatched, mud-walled cottage on the edge of Godshill Enclosure at the extreme northwest corner of New Forest fell vacant. Seizing the opportunity, he acquired and installed in it a printing press which he calls the Forest Press. From here he is issuing these prints

of his own and his colleagues' making. The group got out an illustrated catalogue showing the prints that are available, explaining briefly what a color print is, what these particular prints are, where they are made, how they are made, how they may be used and how they should be framed and hung. The price of these original prints ranges from five shillings to ten shillings and sixpence—that is, from \$1.25, approximately, to \$2.50. It is an excellent idea.

A collection of ship paintings by Gordon Grant has recently been shown at the Vose Galleries in Boston and attracted much interest. Mr. Grant is one of the founders of the Ship Model Society, as well as a member of the American Water Color Society. Among his recent works are a number of drawings which show a complete pictured history of ships from



AMERICA'S ANSWER—1812

C. R. PATTERSON

SHOWN IN THE WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

the days when men first tried to navigate in rafts and dugout canoes down to the last half century. A "Book of Old Ships," illustrated by Mr. Grant in collaboration with Henry B. Culver, has lately been published by Doubleday, Page and Company, and depicts the history of sailing craft from its earliest days. A painting by Mr. Grant entitled "The High Seas," shown in the National Academy of Design's exhibition in 1922, was purchased by the trustees of the Ranger Fund and presented to the Richmond, Indiana, Municipal Gallery.

Charles R. Patterson, who is also a well-known painter of ship pictures, has recently held an exhibition of his works at Doll and Richards' in Boston, where it attracted wide interest and attention, not only on account of the quality of the works shown but on account of the general interest in the subjects presented.

In an introduction to the catalogue of this

exhibition, Richard C. McKay, grandson of Donald McKay, the greatest builder of clipper ships, says: "To the art of painting Mr. Patterson brings a knowledge of sailing and of ships gained only by years of experience aboard sailing craft. His pictures not only reveal the art of marine (ship) painting to the ordinary man so that he may be made to realize the magic and splendor of it, but in their skilful portrayal certainly indicate beyond a peradventure that the painter is one who has gone down to the sea in ships. Conclusively here is a veritable son of Neptune extolling the painter's art, and well-deserving is he of the elaborate appreciation that should be bestowed by all those interested in historic Clipper Ships."

One of Mr. Patterson's paintings entitled "America's Answer—1812" was shown in the recent Winter Exhibition of the National Academy of Design, and is reproduced herewith as illustration.





NEW PUBLIC LIBRARY, LOS ANGELES, CALIF.

DESIGNED BY BERTRAM G. GOODHUE

THE PLANS ARE BEING CARRIED OUT BY MR. GOODHUE'S FRIEND AND ASSOCIATE, CARLETON M. WINSLOW OF LOS ANGELES

IN LOS  
ANGELES

Los Angeles is to have a new Public Library. When completely equipped it will cost \$2,000,000. It was designed by the late Bertram Grosvenor Goodhue and is to be of modified Spanish type. Its tower of copper and richly colored mosaics will rise 188 feet above Hope Street. Eight sculptural figures on the four sides of the tower personify the Apostles of Light, representing the masters of literature. These are David, St. John, Plato, Dante, Homer, Milton, Shakespeare, Goethe. The building will stand in the midst of ample space and so have a charming landscape setting. There are six entrances, the doors to which will be of hand-wrought bronze, and above their lintels will be decorative allegorical panels in low relief. An interesting feature of the building is a children's room, opening on to the "Court of Childhood." A reproduction of the architect's perspective is published herewith through the courtesy of the Los Angeles Central Library.

The Friday Morning Club of Los Angeles,

which has lately taken possession of its fine new club building, was organized thirty-four years ago, and though it is not simply an art organization it has done much for the development of art. It has purchased paintings, held exhibitions, stimulated interest, and it has not done this selfishly but rather sought and secured cooperation of other organizations in Los Angeles to help carry out its purposes. Programmes have been arranged, art conferences held, pageants presented, stage settings created, notable exhibitions brought from the east, and lectures by celebrated lecturers arranged for (in the new building on the top floor is a sky-lit, well-equipped gallery), and in so serving art this public-spirited organization has unconsciously served the community. Year by year it is strengthening its membership and its standing among the people of the west coast. Mrs. Randall Hutchinson, for many years chairman of its Art Committee, has been the moving spirit of this branch of the club's development, and much of the success attained has been due to her vision, enthusiasm and unending energy.

A National Commission on Art Education was established at the meeting of the Western Arts Association held in Dayton, Ohio, May 6 to 9, 1924, to represent the several organizations interested in art instruction, with a manifold purpose; to study the problems of art education and issue occasional reports; to furnish more generally accepted statements of aims and means in art education; to differentiate between the kinds of instruction which should be given in the various types of schools in the educational system, and study the preparation of teachers of art in these several types; and to secure for art instruction a more just evaluation in terms of credit for high-school graduation college entrance, and a degree.

Miss Mary C. Scovel, Chairman of the Western Arts Association Committee on Training Teachers, was appointed temporary chairman of the new commission, and invited the Western Arts Association, the Eastern Arts Association, the American Federation of Arts, the College Art Association, and the American Institute of Architects each to designate three of its members to serve on the commission.

Beside Miss Scovel, of the Chicago Art Institute, the Western Arts Association appointed Mr. William Whitford of the University of Chicago and Miss Bess Eleanor Foster, supervisor of art in Minneapolis. The Eastern Arts Association appointed Royal Bailey Farnum, director of the Massachusetts Normal Art School; Miss Frances Batchelder, supervisor of art in Hartford, Conn.; and James C. Boudreau, supervisor of art, Pittsburgh. From the American Federation of Arts were appointed Leon Winslow, supervisor of art, Baltimore; Miss Florence N. Levy, director of the Baltimore Museum of Art; and Prof. Walter Sargent, the University of Chicago; and but two from the American Institute of Architects, George C. Nimmons and Thomas Tallmadge, both of Chicago. Representatives from the College Art Association are yet to be appointed.

The first meeting of the new commission was held the last three days of December, in Chicago, at the School of the Art Institute. Officers were elected, committees appointed, and a general discussion held,

regarding the needs of art education. An interesting program of addresses was announced, and among the speakers were Royal Bailey Farnum, Prof. Walter Sargent, Robert B. Harshe, Director of the Chicago Art Institute, George W. Eggers, Director of the Denver Art Association, C. Valentine Kirby, Director of Art for the State of Pennsylvania, and George C. Nimmons.

#### ART IN PHILADELPHIA

Well-known women painters—a group of eight, including Kathryn E. Cherry, Lillian B. Meeser, Katherine L. Farrell, Ethel Herrick Warwick, Susette S. Keast, Elizabeth F. Washington, Laura D. S. Ladd and Ada Williamson—have been holding a very attractive and, by the way, financially successful exhibition of oil paintings at the Art Club for a fortnight ending November 21. Among the nearly eighty canvases were several outstanding landscapes by Miss Washington, Miss Ladd and Mrs. Farrell. Mrs. Keast's figure subject, "Tea in My Studio," had much charm of color scheme. Miss Williamson sent several good figures and one or two boldly handled portraits. A number of excellent floral pieces were there by Mrs. Messer, who also exhibited some equally good still life compositions. Mrs. Warwick's pictures of the circus at Cape May and the Rittenhouse Square Flower Market were notes of local interest as the colorist observes them, and Miss Cherry's views of New England points, including historic buildings, added very much to the notable features of the show. The Art Alliance, always in the van of the movement of the day, has been holding an exhibition of water colors of gardens in Spain and Italy with a number of delightful flower pieces, the work of Dr. George Walter Dawson of the University of Pennsylvania. This was preceded by another admirable show of oils and etchings, landscapes and figures, a number of which had never been exhibited elsewhere, by Daniel Garber, undoubtedly one of our leading American painters honored in most of the important art events of this country. From November 11 to 30 one of our younger landscape painters who is rapidly attaining distinction, Carl Lawless, exhibited a collection of twenty-two works in oil at the Alliance, snow-covered Pennsylvania hills

and a number of still life pictures of rarely fine quality in delicate color and pattern.

Among its other activities, all in the interest of civic betterment, the Art Alliance is now engaged in the organization of a Business Men's Art Club through the initiative of Mr. Samuel S. Fleisher, the vice-president in charge of extension of the Alliance. The club is to be a strictly amateur organization, designed to bring together men who are studying painting and sculpture as a recreation and also those who believe that a society of men of similar tastes could do much to develop a greater appreciation of art among business men of the city. Addresses by noted artists, gallery tours as aids in judging works of art, and social evenings will be provided to demonstrate the possibility of self-culture. The Bill Board Committee of the Alliance, working under the direction of its chairman, Mr. Robert J. Berryman, has already accomplished splendid results in the way of procuring agreements with many of our leading business companies to do away with poster advertising as soon as their present contracts lapse. These include several oil, rubber, soap, flour and baking firms, and Ziegfeld Follies of New York. The Alliance is also taking an active part in the furtherance of the objects of the School Art League, which recently held an exhibition of the work of its members in the galleries of the Graphic Sketch Club. A fund, now amounting to \$4,000, has been contributed by the members of the Alliance towards the object of erecting a memorial tablet to its founder, Mrs. Christine Wetherill Stevenson, pending the choice of a sculptor to execute the work. Portraits and illustrations by Jessie Wilcox Smith will be exhibited in the galleries beginning December 4.

At the Print Club, Czechoslovak wood cuts and etchings were shown in the early days of the month in the quaint little galleries at 1614 Latimer Street, followed by an exhibition of etchings by Ernest E. Haskell.

The Art Week Association, cooperating with the Fifty-second Street Allied Business Association, has been holding during the past week what is known as an Art Week, similar to the manifestation last year in the business section of the central district of the city. Paintings and small bronzes were

exhibited in the show-windows of many of the more important establishments of this rapidly growing center of retail trade, the proprietors, in some cases, giving up for the week the entire space of the front windows for the display of some of the larger canvases. Every effort was promised to sell such works as were offered, but as yet no report has come to hand. Mr. Cornelius W. Weaver is the executive secretary in charge of the affair and was responsible for its success.

Under the auspices of the fellowship of the Pennsylvania Academy of the Fine Arts, the sketches made in Europe by the recently returned Cresson Scholarship Group will be exhibited at the Academy Annex, 1834 Arch Street, November 28 to December 20, inclusive.

The plans for the proposed bridge over the Schuylkill River which will carry the cars running on the projected Chestnut and Walnut Streets subway have been disapproved by the City Art Jury. Considerable criticism also, from other quarters, of the three bronze figures and ornamental accessories recently added to the Swann Fountain in Logan Square, has appeared in the public prints.

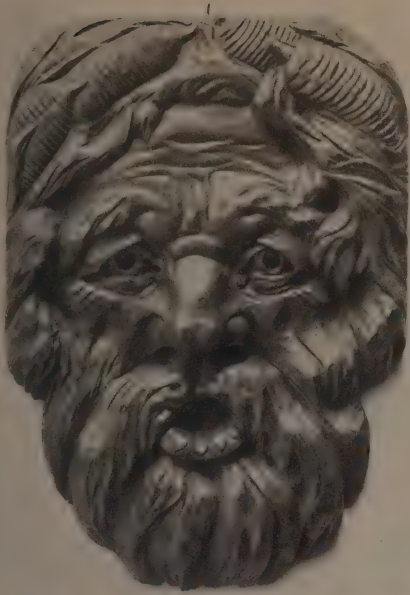
E. C.

We are reproducing on this  
PAUL JOREY, page a wood-carving by  
WOOD-CARVER Paul Jorey of Cleveland,  
which received first prize

in wood-carving in the exhibition of Arts and Crafts held at the Cleveland Museum last May. Mr. Jorey makes a specialty of hand-carved ship models. As it is interesting to know how a craftsman develops his art, the following biographical note about Mr. Jorey is given:

Showing some talent for drawing as a boy he was apprenticed as a carver in a furniture factory, where, however, most of the work done was of a commercial nature so that he was obliged to seek his art training during leisure hours. On holidays and in the evenings he would carve panels from designs which he found in library books. For some time he worked at church carving, making a study of the Gothic style, for which he had a great admiration. "Coming to this country from Canada," he writes, "I saw more of antique woodwork and received





NEPTUNE

PAUL JOREY

ONE OF A GROUP OF FOUR PANELS AWARDED FIRST PRIZE,  
ARTISTS' AND CRAFTSMEN'S EXHIBITION, CLEVELAND  
MUSEUM OF ART, MAY, 1924

inspiration from church architecture. I worked in Grand Rapids but tired of the work roughed out by machine, though I worked where they made fine furniture. In Ohio I worked in an old barn near beautiful nature, in an old town, Hudson, which is very beautiful in colonial homes and fine trees." The ship models so widely used today as decorations for mantels inspired him with the desire to do similar work, although he had but little time for it. Mr. Jorey produces many objects of household use such as carved floor lamps, candlesticks, table lamps and book-ends, for which he finds a ready market.

ST. LOUIS  
NOTES

The exhibition of Russian art held at the City Art Museum in November attracted great attention.

Mr. Nicholas Grishkovsky, who is travelling with the exhibition, spoke to numerous individuals and clubs about the work of his countrymen, and the collection was the subject of several gallery talks through the educational department.

On November 8, Edmund H. Wuerpel

lectured at the Museum on "What to Look for in a Picture." The talk was given without slides and took place in one of the large galleries of paintings. The attendance was larger than at any previous lecture. On November 13 and 14, under the auspices of the City Art Museum and the St. Louis Society of the Archaeological Institute of America, Prof. Jean Capart lectured on "The Ruins of Thebes" and "Masterpieces of Egyptian Art." On December 13, William Booth Papin spoke on "Spanish Architecture," and on December 20, Dr. Phyllis Ackerman lectured on "Life in the XV Century as Reflected by Tapestries." These lectures are part of a series arranged by the Museum to be given each month by local lecturers and, whenever possible, by important speakers from out of town.

An exhibition of paintings by twenty-five California artists assembled by the American Federation of Arts was on view at the Museum from December 2 to 29.

The Educational Department of the Museum announced the greatest activity for October of any month since the department was initiated a year ago. The records show that 3,397 persons received special information regarding the collections, a gain of 2,815 over last October.

The St. Louis Artists' Guild opened its Twelfth Annual Exhibition on November 15, to continue until February 1. It consists of 218 exhibits—oil paintings, water colors, black and white, and sculpture. Twelve prizes are given by organizations and individuals. No exhibitor, however, is eligible for more than one award. It is interesting to note that one of these prizes is bestowed by the St. Louis Chamber of Commerce. One is offered by a St. Louis artist, an exhibitor, T. P. Barnet; and a third, for the most popular work in the exhibition, is voted by the visitors prior to and including December 6. The American Federation of Arts hopes to secure a group from this exhibition to send on a circuit in Missouri and adjacent states through the cooperation of the Guild and the Federation's St. Louis chapters.

A unique and fascinating exhibition in the art room of the Public Library during November was the display of drawings made by the children of Hull House, Chicago. In December, drawings by Albert Bloch

were on view. Mr. Bloch is director of the department of drawing and painting in the School of Fine Arts at the University of Kansas. His work is modernistic and is exceedingly interesting in its pattern of black and white. The exhibition attracted an unusual number of visitors.

The St. Louis Art League's annual thumb-box exhibition opened at the Public Library on December 8. Various prizes were offered.

At the Shortridge Galleries, during November, was displayed a joint exhibition of paintings by William H. Singer and Henry S. Eddy.

The Healy Galleries held an exhibition in their new gallery in November of thumb-box paintings of familiar scenes in St. Louis by Arthur Mitchell.

The Todd Studio showed a collection of paintings by Alexis Jean Fournier from October 16 to November 15.

M. P.

ART IN NEW MEXICO The Fiesta exhibition, which is held in September, is always the most important exhibition of the year in the New Mexico Art Museum, and this year it was unusually interesting. Seventy-three artists were represented by one or more paintings, thirty-six of these artists being residents of Santa Fe, and many of them of Taos. All were given the same opportunities in the galleries, no societies being represented as such on this occasion. It was strictly a southwestern show, for, although many of the visitors were from the east, their work was done here. After seeing this exhibition one no longer wonders why this country has such a fascination for artists.

Among the notable exhibitions since the Fiesta is the collection of thirty paintings by Howard Ashinan Patterson, of Philadelphia. These represented his work done in the east as well as his later work in New Mexico, and the contrast was most interesting and pleasing.

Raymond Jonson filled the same alcoves with thirteen large canvases of amazing color and daring. They give one the feeling of giant forces working, and the effects are probably those for which so many of our modernists are striving but few attain. His portrait of a negro woman is a wonderful

character study, and the quaintly patterned background adds a charm that is hard to describe. His "Winter," "Earth Rhythms" and "Beginning of Life" all give that idea of power that is breath taking.

Olive Rush has a charming group of oils and water colors. Perhaps the most attractive piece is the water color sketch for a fresco over-mantel decoration in the home of David MacComb of Santa Fe. Will Shuster has a pleasing group of water colors of mountain and desert scenes.

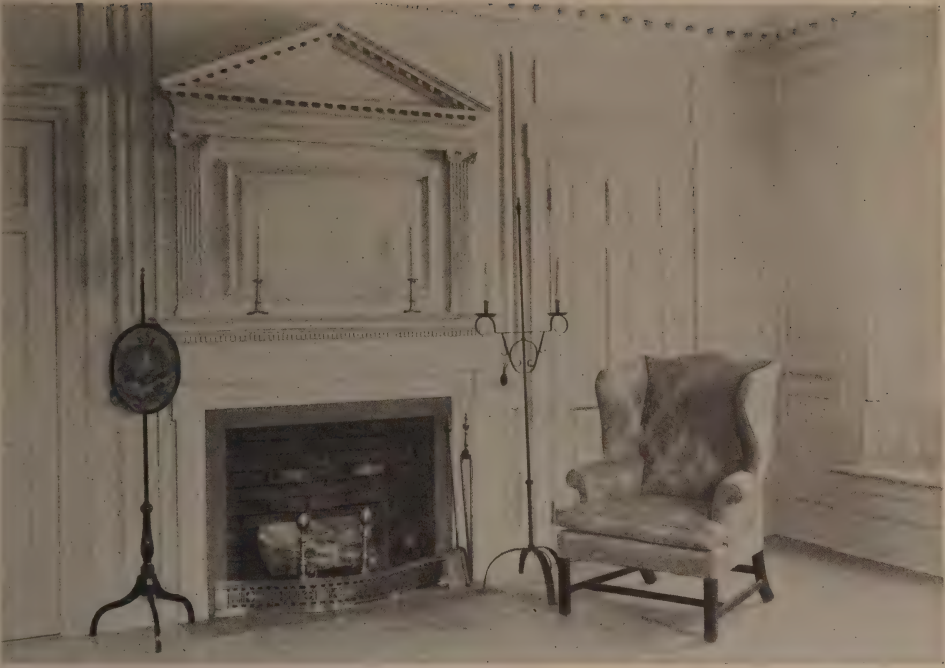
Through the courtesy of Mrs. Osburn, state art chairman of the Women's clubs, we have been able to show a collection of Timothy Cole prints. School children are especially invited to see these, as Mrs. Osburn has offered a prize to the best original composition by a school child, describing a work of art that has been exhibited by the Art Club Chairman.

M. R. V.

AMERICAN ROOM AT THE MINNEAPOLIS INSTITUTE The room in question comes from a house built about 1770 by William Russell on the site which is now 118 North Main Street, Providence, Rhode Island. Mr.

Russell bought part of the property in 1759 and part of it in 1771. He built his house to include four panelled rooms, two on the ground floor and two upstairs. The dining-room is now owned by the Brooklyn Museum, the two upper rooms by a gentleman of Providence, and the sitting room, the room under discussion, was bought this year by the Institute. It was not an ornate house, nor was it built at a date which in itself would make the house particularly significant. Its value lies chiefly in the excellence of its type, in that it represents one of the most tasteful periods of domestic architecture in this country, and is in general a piece of work admirable for its balance and proportions.

The mantelpiece, as usual in rooms planned from an architectural point of view, is the center of the design. Here we can see most readily the spirit which actuated the designer and stamped his efforts with a feeling for Grecian forms—especially in the Ionic pilasters supporting the pediment, the delicate flutings and small volutes, the dentil ornament carrying the motif of the



CORNER OF COLONIAL ROOM RECENTLY ACQUIRED BY THE MINNEAPOLIS INSTITUTE OF ARTS

pediment up to the cornice and around the room. Above all, the proportions are significant. They play all about the magical ratio of three to five, the "golden oblong" of the Greeks. Whoever made this room, whether owner, "amateur" architect or practical carpenter, allowed his taste to be perfected by a study of ancient forms, working out in pine boards the principles which had been formed in marble.

The furniture carries out this idea of English taste, modified to practical use. The Chippendale influence with all its grace becomes sturdy in Colonial homes. The cherry highboy, ornamented with flame finials and sea shell medallion, utilizes every bit of the space it occupies for drawers and storage. The drawers themselves, while of varying sizes (which emphasizes the height and grace of the work), are admirably suited to the efficient housekeeper, who has a place for everything and everything in its place. The card table with folding top, the tip top tables, the chairs, desk and settee—all invite use as well as appreciation.

This room, a back parlor, is most livable.

Its balance is restful; its plan permits of simple but effective arrangements. From floor to ceiling and from door to window, unostentatious in ornament, yet sustained in decoration, it satisfies an instinctive taste for repose. The most evident comment on its excellence is that made by the casual visitor, who likes to linger there without being able to say exactly why. Or that other comment, so frequently made—"How nice it would be to have a room like that at home."

The winter season has opened at the Cleveland Museum of Art in a most gratifying manner, the lecture courses having drawn audiences which have taxed the lecture room capacity. The major courses which are given on Friday evenings are, first, a course by visiting speakers, including Dr. H. H. Powers, Langdon Warner, Fiske Kimball, Meyric Rogers, Royal Cortissoz, Charles J. Connick and Walter Pach. Rossiter Howard, of the Museum staff, is giving a series

AT THE CLEVELAND  
LAND ART  
MUSEUM



on The Art of Certain Great Cities, in which he covers Athens, Rome, Constantinople, Florence, Venice, Amsterdam and Paris, discussing each in the age of its greatest splendor.

In a series by Henry Turner Bailey, he discusses Twentieth Century Art in America, as applied to Home Building, Printing, Handicrafts, Mural Decoration, Sculpture, Painting, and Civic Architecture. The Department of Musical Arts divides its evenings between two subjects, lectures on Appreciation of Chamber Music, given by Thomas Whitney Surette and Douglas Moore, and a presentation of the String Quartets of Beethoven, the entire series of sixteen being given for perhaps the first time in this country. Popular talks on art and music are given on Sunday afternoons, and organ recitals every Wednesday afternoon and bi-monthly on Wednesday evenings.

Several important accessions have been made to the collections, outstanding among which is a marble figure of a Greek athlete, which is believed to be a copy made in the first century B. C. from an original bronze by Myron. The figure tallies in every way with the theory of Furtwaengler, as to the probable existence of such a bronze, but whether or not this attribution is correct, there is every evidence of its being the work of a Greek sculptor, probably working at Rome. Several small marble heads of Greek workmanship have also been added to the Classical group, and these, with other objects secured during the past year, are bringing distinction to this section of the Museum's collections.

The portrait of Mlle. Jeanne Balzac, by Eugene Speicher, which was reproduced in the November number of THE MAGAZINE OF ART, was purchased recently for the Cleveland Museum and is now on exhibition in its gallery of American art.

THE AMERICAN ACADEMY IN  
FELLOWSHIP Rome has announced its  
COMPETITIONS annual competitions for  
AMERICAN Fellowships in architecture,  
ACADEMY painting, sculpture, musical  
IN ROME composition and classical  
studies. The Fellowships

will be awarded after competitions, which, in the case of the fine arts, are open to unmarried men who are citizens of the

United States; in classical studies to unmarried citizens, men or women. It should be particularly noted that in painting, sculpture and musical composition there is to be no formal competition involving the execution of work on prescribed subjects, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are requested to submit examples of their work and such other evidence as will assist the juries in making the selections.

For the Fellowship in Painting, the stipend is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. For each Fellowship in the fine arts the stipend is \$1,000 a year for three years. In classical studies there is a Fellowship for one year with a stipend of \$1,000 and a Fellowship paying \$1,000 a year for two years. All Fellows have opportunity for travel, and Fellows in musical composition, of whom an extra amount of travel is required in visiting the leading musical centers of Europe, receive an additional allowance of \$1,000 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

Entries will be received until March 1. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

THE ART  
CENTER  
NEW YORK

A number of interesting exhibitions were held during November at the Art Center, Inc., New York, chief among which was the Fifth Annual Exhibition of Painting and Sculpture by members of the Louis Comfort Tiffany Foundation. This collection was varied in subject matter and technique and included sculpture in relief and in the round, as well as paintings in oil and water color. Among the exhibitors were many already familiar to the art world, such as Emile Walters, George Picken, Kimon Nicolaides, Jr., Dudley Pratt, Guilio Novani, and others who have recently returned to this country from Europe, where they held traveling scholarships. The exhibition

opened on November 5 and continued through November 27.

From November 3 to 15, Louis Rhead and Frank E. Schoonover held an exhibition of pen illustrations to King Arthur and other juvenile classics published by Harper and Brothers. Mr. Rhead has made a careful study of the costumes of the period in which King Arthur and his knights are supposed to have lived, and his illustrations in this exhibition made a delightful showing. Mr. Schoonover's contribution to the exhibition was a number of large oil paintings done as frontispieces to each of the volumes issued. An unusual feature of the display was a group of one hundred signed volumes of the various titles in this series of juvenile classics, to each of which was added an original full-page drawing by Mr. Rhead.

The Berry Schools of Mount Berry, Georgia, founded by Miss Martha Berry over twenty years ago to give training and opportunity to those in the isolated sections of Georgia, held an exhibition of craft work made by pupils of the schools from materials grown and produced on their 7,000 acres. On an afternoon during the period of the exhibition Miss Berry gave an address at the Art Center on the work of the schools.

A collection of pencil drawings by Edward C. Caswell was shown at the Art Center from November 24 to December 6. These drawings were the originals for illustrations in "Coasting Down East," by Ethel Hueston, and were made on an extensive motor trip through Maine. Among other books illustrated by this artist are the series by Edith Wharton entitled "Old New York."

At this same time a joint exhibition of paintings by George R. Smith, Jr., Raymond D. Temple and Hermann Eggeling was shown. These artists are all members of the Bronx Artists' Guild, and showed scenes in and near New York, also paintings of the Maine coast.

The Art Alliance of America held its annual Craft Exhibition in its gallery at the Art Center from November 24 to December 13. The crafts represented included basketry, enamels, bookbinding, china and pottery, jewelry, leatherwork, pewter, textiles, metal work and laces, as well as furniture and decorations. In short, this Art Center is what its name implies—a veritable hive of activity.

Wembley Exhibition has closed, after being visited by over seventeen million people, a great number of

whom were attracted to the Palace of the Arts. As yet nothing definite has been arranged about the reopening next year, but the art authorities are now busy completing plans for the British section of the International Exhibition of Decorative Arts, Paris, 1925.

The Goupil Autumn Salon is as usual the chief event of the little season, and there I saw a wonderful work by James Pryde as well as an early Cezanne, the latter a flower-piece which must rank among the masterpieces of modern art, as indeed does the picture by Pryde. Different as these are in style, both have a quality of paint which is indescribably lovely, while the Pryde contains an aroma and a mystery that is peculiar to the imaginative character of this great artist.

At the same exhibition William Nicholson showed a painting of a crawfish on a white-grey plate, in which what the French call *matière* is equal to anything produced by any other nation or any other period. It seems a pity that such art and such skill should be lavished on a boiled shell-fish. In a very different vein and with the dull flat tones he sometimes delights in, George Sheringham exhibited here a clean-cut, soft-hued flower design which was unique. This artist has just had a great success with his dresses and scenes for Play-fair's production of Sheridan's "Duenna."

The Society of Independent Artists is one which asks no subscription from its members and takes neither hanging fee nor percentage on sales. Frank Brangwyn, R. A., is the president, and Laurence Bradshaw is the organizer; it takes no sides in aesthetic squabbles and hangs examples of all sorts of styles in the rooms lent for the purpose by Messrs. Parsons, Ltd., Paint Manufacturers, Oxford Street.

A new Scottish Society of Women Artists has been formed in Edinburgh, and the British Watercolor Society is exhibiting at Cheltenham; there is much activity throughout the country, and many new repertory theatres have also been opened in Provincial centres.

AMELIA DEFRIES.

## ITEMS

The Second Annual Exhibition of works by Topeka artists was held during the month of November at the Mulvane Art Museum, Washburn College. The artists represented were V. Helen Anderson, Kenneth Adams, J. W. Fazel, L. A. Gillette, Helen Hodge, Luella Jaeger, Nina Peacock, George M. Stone, Roxoli Seabury and Margaret Whittemore. The exhibits included oil paintings, water color, woodblock prints, drawings, designs and illustrations.

The Mulvane Art Museum has been fortunate in being selected as the recipient of the painting purchased this year from the Ranger Fund.

A weekly journal entitled *Values*, devoted to art news, British and foreign, is to be brought out in London early in the coming year with Amelia Defries as editor. It is to comprise approximately thirty-six pages, including twenty-one illustrations and one colored plate, the latter to be made by a new process which is said to yield exceptionally fine results, and the price of the publication, including the colored print, will be but a sixpence.

The Carnegie Institute of Pittsburgh is holding an important exhibition of City Planning, opening on January 2 and continuing to February 12. This exhibition includes photographs and drawings showing systems of traffic circulation; traffic streets; parkways and boulevards; public utilities—elevated transit railways, underground station entrances, etc.; special buildings, such as railway stations, involving relationship to transportation lines; public and semi-public buildings; water fronts; parks, athletic fields, playgrounds, etc. The purpose of the exhibition is to demonstrate to the public the advantages to be gained through careful and artistic planning of the city.

A memorial tablet to James Parton Haney, late Director of Art in the New York City high schools, has been presented by a number of his friends and associates to the New York University. This is especially appropriate, as it was in the summer school of this institution that he inspired, through his teaching, so many art teachers and supervisors from all parts of the country.

A portrait of Dr. Haney, modelled in relief by Chester Beach, was unveiled on November 16 in the alcove of the University Library, where it has been permanently installed. A fund is also being created by friends of Dr. Haney for the purpose of placing useful books on art in this alcove, to be known as the Haney Art Library.

The Friends of American Art of Chicago have purchased a painting by Charles W. Hawthorne entitled "The Selectmen of Provincetown," as their annual contribution to the collection of the Art Institute of Chicago. This painting was one of the outstanding works in the recent exhibition of American Art at the Art Institute, to which Mr. Hawthorne also contributed a portrait of Mr. Arthur T. Aldis, one of the trustees of that institution.

Announcement was made in our October number, that the Luxembourg had purchased fifteen pen-and-ink drawings by Thornton Oakley. We have since learned that the Musée Pyrenee at Lourdes has also purchased ten. This museum is devoted to Pyrenean things only and is visited by multitudes of people.

The Woman's Club of Cincinnati was fortunate in securing, through the efforts of its capable Chairman of Art, Mrs. Charles F. Rockhill, the international exhibition of water colors sent out on circuit under the auspices of the Art Institute of Chicago. This exhibition, consisting of 130 paintings, half by American artists, the other half by foreign artists, was beautifully set forth in the club dining-room in its new annex during the month of December. Dudley Crafts Watson, extension lecturer of the Art Institute of Chicago, gave an illustrated address on the opening night. Much interest was demonstrated, and arrangements are now being made for a series of notable exhibitions to follow during the course of the present season.

An interesting event in connection with the Art section of the Tennessee State Fair this year was the awarding of two gold medals, one to Willie Betty Newman for a painting, the other to Belle Kinney for a work in sculpture. Both of these artists are natives of Tennessee.



## BOOK REVIEWS

MEMORIAL ART, by Huger Elliott. Granite, Marble and Bronze, Cambridge, Mass., publishers. Second edition. Limited to 300 copies. Price, \$10.00.

The term "Memorial Art" as used in this volume includes "all the forms which may be erected as receptacles for or memorials to the dead, ranging from wall tablets and headstones to tombs and public monuments." It was originally published serially in a monument makers' trade journal, *Granite, Marble and Bronze*, and the intention was to impress upon the practical man the necessity of a serious study of basic principles. "Taste," says Mr. Elliott, who by the way it will be remembered, is the principal of the Pennsylvania Museum School of Industrial Art, "is something that cannot be proved as one can prove that five and four make nine." There are, however, certain principles and certain deductions which through common agreement, the agreement of students and the astute of succeeding generations, have come to be recognized as authoritative. These Mr. Elliott sets forth. There is probably no field in which good taste is more outraged and in which there are greater abuses than in Memorial Art. To quote from the author: "When one looks at the monuments being placed, day by day, in our cemeteries; when one sees, month by month, the designs published in the advertising pages of the magazines, one wants to cry out against such ugliness—against the waste of labor and, since memorials are so rarely removed, against the perpetuation of so many unbeautiful objects. One wants to protest, all in one breath, against the raised letters, the rough-hewn crosses, the naturalistic flowers, the tasteless mingling of polished and unpolished surfaces and many other evidences of the average American's utter indifference to artistic fitness." At this time when many memorials are being erected it is of the utmost importance that this side of art be thoughtfully considered.

ETCHERS AND ETCHING, by Joseph Pennell. Second edition. The Macmillan Co., New York, publishers. Price, \$12.50.

The first edition of this work was brought out in January, 1919. It was to have been

issued in London, in 1916, but was stopped for four years owing to the war. During that time Mr. Pennell transferred his residence to America. "Since then," in the preface to this new edition the author says, "etching has again come upon the world and etchers are as the sands on the shore." He does not explain this phenomenon. He does not attribute it to his own work, "But I do know," he says, "that the book sold out despite many unfavorable reviews." This preface to the second edition deals with Mr. Pennell's strictly personal viewpoint of the field of etching in America today. It is spicy, yet anything but cheerful. Perhaps he is right and perhaps he is wrong. Doubtless there is something to be said on both sides. But the book itself is a different matter. It deals with a great art from the standpoint of a really great etcher and is therefore authoritative. A new chapter on "The Teaching of Etching" has been added, and here, too, Mr. Pennell draws upon his personal experience—the surprising success that he has had in the classes which he has conducted at the Art Students' League. Finally, he concludes with a word of genuine wisdom to etchers. It is as follows: "If you do not make etchings because you love to, fear to, have to, you are not and never will be an etcher."

GASTON LACHAISE, *Sixteen Reproductions in ColloTYPE of the Sculptor's Work*. Edited with an introduction by A. E. Gallatin. E. P. Dutton & Co., New York, publishers. Price, \$10.00.

Who is Gaston Lachaise? The Cleveland Museum of Art purchased a short time ago one of his works in sculpture. Did he live many years ago and in what land? These are the questions which the casual visitor would ask on seeing an exhibition of his work. The fact is that Gaston Lachaise, as Mr. Gallatin tells us in this little volume, was born in Paris on the 19th of March, 1882. He left France for America in 1905. Going first to Boston, he gravitated to New York in 1912, where he lived until the spring of 1923, when on deciding that he preferred to live in the country he went to Georgetown, Maine. He is a unique personality, and his work is as out of the usual as anything which has been produced not only in our day but in any day. He is one about whom one wishes to be informed. Mr.

Gallatin, who is a master of the brief essay, tells us precisely what we want to know and then leaves us to study for ourselves the artist's work as set forth in the sixteen full-page plates.

**THE NATURE, PRACTICE AND HISTORY OF ART**, by H. Van Buren Magonigle. Charles Scribner's Sons, New York, Publishers. Price, \$2.50.

The author of this book, H. Van Buren Magonigle, is a Fellow of the American Institute of Architects, an Associate of the National Academy of Design, past president of the Association of the Alumni of the American Academy in Rome and of the Architectural League of New York, and vice-president of the National Sculpture Society—a busy, practising and very successful architect, the designer of the great war memorial which is at present being erected in Kansas City. Yet despite all this he has found time to produce a textbook on art which should prove invaluable. In the first place, from beginning to end he has kept in mind the textbook purpose and, at the same time, the maxim that one can best instruct by amusing. There is no dullness in the subject as he presents it. Instead of making the story chronological, or merely chronological, he has started out by giving the student a comprehension of the character of art and of the artist's viewpoint, the means and medium of expression, the technique of architecture, sculpture, painting and other vehicles. He then briefly traces the historical development of art, placing it always, however, against the background of human events. This has seemed to him and seems to us a logical arrangement. Also he has made the illustrations, of which there are many, independent of the text by accompanying them in every instance with explanatory notes. That the book has been some years in the writing is not to its detriment, and that it has, chapter by chapter, been submitted for critical consideration to his professional friends goes to give it added authority. In the preface Mr. Magonigle acknowledges gratefully the criticism of Mr. W. C. Brownell, to whose "distinguished critical faculty and the treasures of a culture mellow and sympathetic, various and profound," he pays worthy and high tribute.

**BRIDGMAN'S LIFE DRAWING**, by George B. Bridgman. Edward C. Bridgman, Publisher, Pelham, New York.

This book, like the other two books ("The Book of a Hundred Hands" and "Constructive Anatomy"), is done in such a decidedly interesting manner that it cannot help but attract the art student as well as the layman.

The idea and object of the book so aptly described in the Introduction, "to awaken the sense of research and analysis of the structure hidden beneath," is thoroughly carried out. One cannot help but have the impulse to work out these ideas as well as to search out more in anatomy.

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The artist also will feel a renewed impulse to go back to old studies because of the delightful attraction of the drawings.

Everyone knows there is no royal road to learning, but Mr. Bridgman's book surely will make the road seem a pleasure while working in such manner.

M. M. L.

**ESSENTIALS OF DESIGN**, by Charles de Garmo, Professor Emeritus of Education, Cornell University, and Leon Loyal Winslow, Specialist in Art Education, University of the State of New York. With numerous illustrations from The Metropolitan Museum of Art. The Macmillan Company, New York, publishers. Price, \$1.60.

Here is a little book which sets forth some of the major elements deemed essential to satisfactory design, both in industrial and in household arts—a school book, but also one which may well be used by the general public. The authors have not merely laid down principles but have, as far as possible, endeavored to explain why some things are good and some things are bad, so that the reader will be able in time personally to discriminate. Among the illustrations set forth are examples of the worst as well as of the best, that which should be avoided as that which should be desired.

A medal for Good Diction on the Stage has been awarded by the American Academy of Arts and Letters to Walter Hampden. The medal was designed by Herbert Adams.

# IN THE NEW YORK GALLERIES—FEBRUARY

A cursory view of the exhibitions scheduled this month will reveal the increasing number of interesting exhibitions by American painters on view in the height of a New York season.

The exhibition of Roger Fry's work, which opened in January in the Brummer Galleries, 27 E. 57th Street, will continue; to be followed later in the month by an exhibition of the canvases of Kekoïne, the Russian painter.

An interesting new departure is noted in the policy of Durand-Ruels, 12 E. 57th Street. For many years only the works of French painters have been seen on the walls of their galleries, but now they announce the opening of an exhibition of the paintings of George Bellows, the first American work ever shown there.

Until the 20th, Keppel Galleries, 16 E. 57th Street, will have etchings by Charles H. Woodbury. There are amusing beach scenes and quaintly drawn figures etched with deeply bitten wavy lines, printed with a good deal of ink left on the plate, showing, perhaps, that Mr. Woodbury is accustomed to the painting medium. One of the most effective landscapes is of Mt. Pelée with a great wreath of smoke about its summit.

The Knoedler Galleries, 14 E. 57th Street, will have the exhibition of the New Society of Artists.

The Montross Galleries, 550 Fifth Avenue, have on view Walt Kuhn's recent paintings—figure compositions, landscapes, and still life.

At the Kennedy Galleries, 693 Fifth Avenue, there will be English sporting prints, including some charming Morlands.

Landscapes with the large sweep of sky characteristic of the work of Charles H. Davis may be seen at the Macbeth Galleries, 15 E. 57th Street, from the 10th to March 2. There will also be on view interesting water colors by Taber Sears.

The Milch Galleries, 108 E. 57th Street, will have on view from the 16th to March 7 a large exhibition of Metcalf's landscapes. Many new ones will be included as well as a few already widely known that have been borrowed for the exhibition, such as "May Night" from the Corcoran Gallery, "March Thaw" owned by H. S. Rubens, and "Benediction," also privately owned. There will also be on view work by Murray Bewley who came originally from Texas but has been painting many pleasing portraits in New York of late. Meyerowitz will show some of his characteristic etched city scenes and types and also some Gloucester views.

At the Ehrich Galleries, 707 Fifth Avenue, the exhibition of Jane Peterson's work, scenes of Constantinople, will be continued on view

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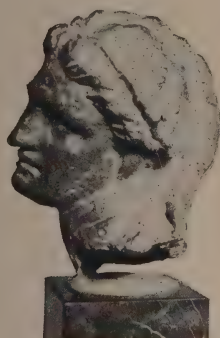
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# WHITE PIGMENTS

BY F. W. WEBER

*Technical Director of F. Weber Co.*

The pigment of which the Artist uses a larger amount than of any other is White. In a sense, white is almost regarded as an oil painting medium by many artists. The three principal Whites are the Lead Whites (Flake and Cremnitz), Zinc White and Permalba.

The sensitiveness of the Lead Whites toward sulphur compounds and gases (which tend to convert the lead to black lead sulphide) makes the proper use of these Whites very important. Unfortunately the opacity of the Lead Whites has done much to make these pigments almost too popular. The Artist using Flake, Cremnitz or White Lead for underpainting, could not get a more desirable pigment for this purpose, as here the color is properly protected from impure air contaminated with sulphurous gases. But where these pigments are used and left exposed, it is only a matter of time, depending on how impure the atmosphere is in which the painting is placed, that discoloration will occur. An application of varnish will considerably protect and retard this reaction. White Leads also tend to reduce most organic pigments in mixtures and should not be employed with impure Cadmium Yellows, Vermilions, Ultramarines, etc. The tinting value of the White Leads does not approach that of Zinc Whites or Permalba. White Lead is a cumulative poison. A simple test for White Lead is the black discoloration when treated with sodium sulphide. It would be well for the artist to keep a small bottle of sodium sulphide solution in the studio. Any white or other color blackened by this chemical should only be used after careful consideration, as this reaction is the same which will occur should the painting be exposed to impure atmosphere, contaminated with sulphurous gases. White Leads in oil dry well, yielding an elastic and tough film.

Owing to their sensitiveness to impure air White Leads are not practically adaptable to other painting techniques.

A formerly very popular pigment is found in Zinc White, the use of which as a pigment dates from the latter part of the eighteenth century. Zinc White is the oxide of the metal zinc. Pure Zinc Whites are very permanent under all ordinary conditions of painting. When ground in oil, they dry more slowly than the Lead Whites and yield a much harder film. In fact, it is to be advised against, painting Zinc Whites too impasto, the application tending to become horny and friable upon ageing. The tinting power of Zinc White is very high. Sulphurous gases do not discolor this pigment.

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until Feb. 1. The American Society of Miniature Painters will then hold their exhibition in the galleries.

Scott and Fowles, 667 Fifth Avenue, will have on view an interesting group of new sculpture by Paulanship. Included will be work in stone, terra-cotta, and bronze; the subjects comprise figure conceptions and portraits. Among the portraits of particular interest are those of the Dean of Bryn Mawr, Frederick Keppel, Ambassador Herrick.

The exhibition at the Wildenstein Galleries, 647 Fifth Avenue, of the work of Toulouse Lautrec, which opened in January, will be continued. It is the largest exhibition of his work ever held in this country.

Eugene Speicher will hold a one-man show, the first he has held in six years, at the Rehn Galleries, 693 Fifth Avenue. The exhibition, which opens on the 6th, includes figure compositions and landscapes.

The works of foreign and American painters are still to be seen at the John Levy Galleries, 559 Fifth Ave., though extensive alterations are being made to their building which promise to enhance considerably the first gallery on the ground floor.

The exhibition of British art which opened in January in the Grand Central Galleries, Grand Central Terminal, continues through this month.

The work of two Russian artists is to be placed on view at the Reinhardt Galleries, Hecksher Bldg., 57th Street and Fifth Avenue.

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FEBRUARY, 1925

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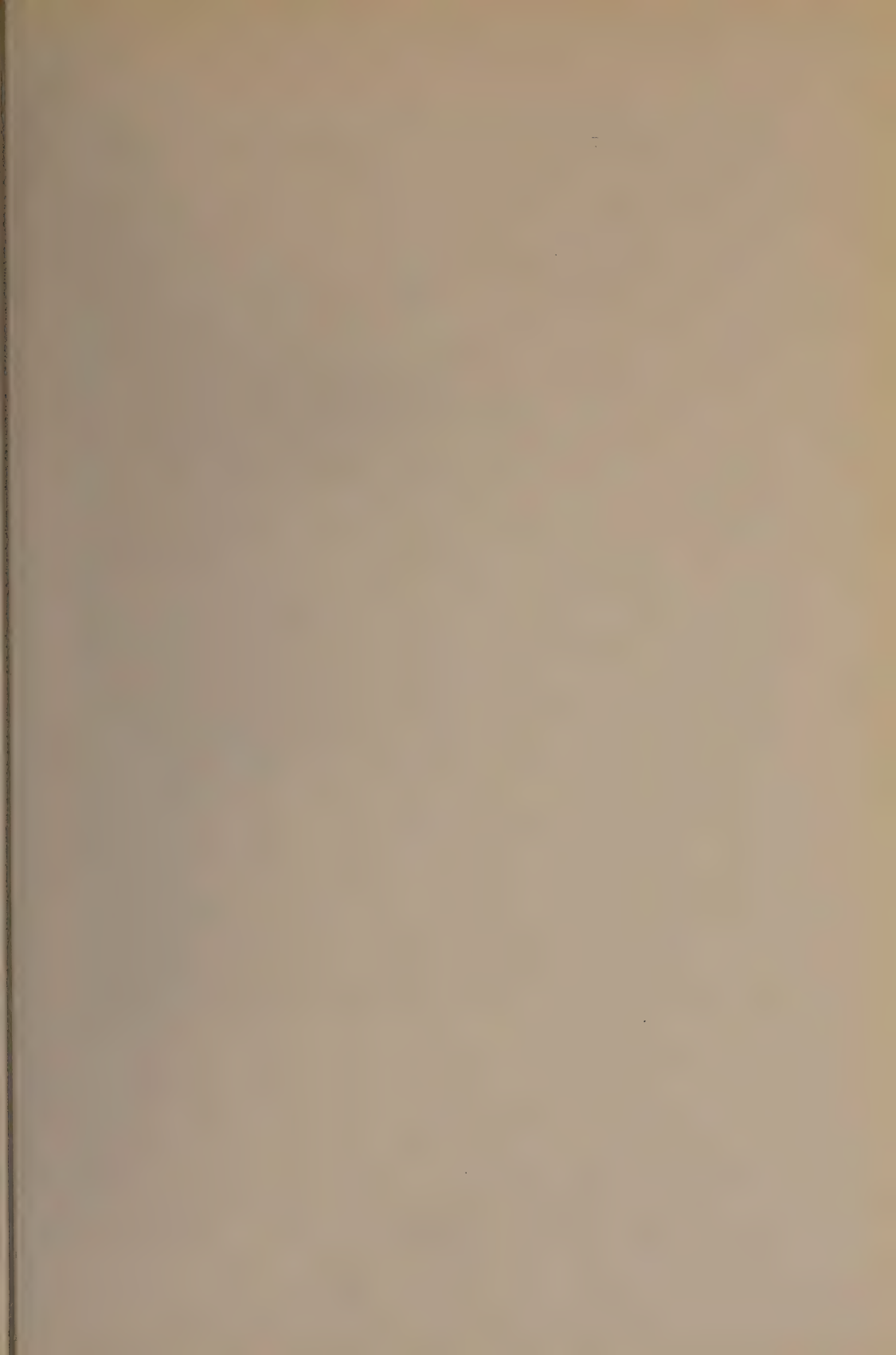
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THE WESTERN SLOPE

A PAINTING BY  
JONAS LIE



# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

FEBRUARY, 1925

NUMBER 2



MORNING ON THE RIVER

JONAS LIE

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## JONAS LIE: THE MAN AND HIS ART

BY ROSE V. S. BERRY

*Chairman, Art Division, General Federation of Women's Clubs*

VERY frequently the exponent of an art could have been equally happy, and quite as successful, in devoting his talent to some other form of artistic expression. Delacroix, the French painter, whose canvases mark the first defiance of his contemporaneous tradition—thereby introducing the modern spirit of independence and investigation—wrote excellent musical criticism. His knowledge and appreciation of the music of Mozart made him known to the music-lovers of England and France. Mendelssohn left as evidence of his artistic skill

portraits which are above the average in merit. Rousseau, failure as a man save in his socialistic writings and pre-revolution leadership, wrote learned musical treatises. Flaubert was twin-talented in his writing and his music. Almost without exception, the pre-Raphaelites were duo-talented in their expression. Raif, the famous piano-pedagogue, of Swiss and Italian parentage, painted quite as well as he played, while his architectural skill was near the excellence of the professional. Robert Browning was musician as well as poet. Sargent, too, has

gone sincerely into the study of music. Josef Hoffman builds automobiles. S. F. B. Morse invented the telegraph after having attained distinction as a portrait painter. F. Hopkinson Smith wrote books, painted pictures, and built light-houses. So it

elected to be a man of rare talent. But, with all of his boyish soul, Jonas Lie wished to be a musician. All eyes and ears, he was a regular attendant at the symphony concerts from the time he was three years old. With his tiny feet sticking straight



JONAS LIE

A PHOTOGRAPH BY MISHKIN

goes, even among the modern men, with really no stopping place; rather it seems a delightful pursuit, and it might be most interesting to know how many of the creative artists, placed today before the public as master of one art, might have been known very well in another. It would seem certain that, if the creative urge lies sufficiently within the consciousness of the human intellect, it would find a means of utterance, no matter how it might be diverted. All of this is true of Jonas Lie. Born in Norway, of a Norwegian father and an American mother, with seven forebears so talented and gifted that they received national recognition and state annuities, he was

out, his little childish form glued to the seat, from his earliest memories, Jonas Lie has lost and found himself in the realm of sound. Music is still a source of inspiration, one which he finds necessary to his very existence. In New York, during the concert season, Lie is frequently entirely missing—utterly lost. But, pulling himself back from another world, with evidence of his sojourn written all over him, sooner or later he emerges from some one of the places where he has been hearing the best music. No one will ever be able to tell how much of the brilliance and joyousness found in his canvases may be music transcribed. Lie is conscious of the fact that very much



LIFTING FOG

JONAS LIE



WINTER'S ARRIVAL

JONAS LIE





MEN OF THE DOCKS

JONAS LIE

comes to him by way of the abstract musical route. The latent musical talent is not the only one discoverable in this man, who is one of America's best painters. One only needs to hear him talk, to observe his forceful, logically compiled assertions, often epigrammatically spoken, to know that he might have been a writer-nephew of the famous writer-uncle, for whom he was named. The father of Jonas Lie was a civil engineer, which precludes a thoroughness and a precision of thought. The two-and-two-make-four facts of his father's profession; the volatile, whole-hearted courage of the mother with her American verve; old Woden and Thor, the Norse god-ghosts, along with the Viking ancestors, all go into the elemental part of the small boy, who at the age of twelve was transplanted to America, where he became a man.

En route to the United States, Lie spent one splendid and memorable year with his famous uncle in Paris. With the necessary mastery of the language he combined the study of art in a good French school. Along

with this work there came the association of the uncle, and the uncle's renowned friends, Ibsen, Bjornson, Sinding, Georg Brandes, Edward Grieg, and others. The Saturday evening gatherings brought into the life of the susceptible child much more than he can estimate, for these were the expatriates and some of the great thinkers of Scandinavia.

Arriving in the United States, they took up their residence in Plainfield, New Jersey, where Lie became responsible for the maintenance of his mother and two sisters, no small task for one of his age. For nine years Jonas Lie worked in a cotton factory as a designer. It was through Dr. Felix Adler that Lie was encouraged to persist in the effort to become a painter. Continuing his work in the factory, with evening classes in the National Academy of Design and later in the Students' Art League, scarcely at the age of twenty, Lie began to show his paintings in the annual exhibitions. Each year brought him nearer the mark of favorable recognition; each year marked a steady



THE ICE HARVEST

JONAS LIE



GOSSIP (QUEBEC)

JONAS LIE



growth in his artistic progress; each year marked more definitely the individuality which sets Lie apart as one of the rare masters of American landscape painting.

It is a fact that no individual, if true to himself, goes beyond the inhibition of his race, his nationality, his religion, and the principles which have become his main characteristics. Frequently the stress of his times, his relations to the thought and problems of his day, are manifest in the production of an artist. If one knows an artist's nativity, the story of his childhood and that influence, discovers the likes and dislikes which have grown into the marrow of his bones, can trace the kind of beauty he admires to the extent of always seeking it, even though unconsciously, the observer is well on the way to a good understanding of the artist. This being the case, much of Lie's art becomes a revealed chapter of achievement. The days of his childhood in Norway were dear and lovely to him. Like all northerners, he knew exceedingly well the land of his birth. He learned for all his life the language of the earth, as it spread out before him, or as it stacked itself into mountains rising to great heights from the sea, severed and pierced by fjords, shrouded by snow for the winter months, and decked by green forests for summer attire. These mountains conveyed to him, even in his tender years, what he knows so well today—that their beauty is but one phase of their existence. Mountains lower and threaten, they bruise and kill, and the admiration and love of them must include this understanding of them. Lie unfailingly portrays this in some way—sometimes by gentle suggestion, sometimes by an ominous threat dramatically presented in color and form. Lie's transcription of the earth from his vision to his canvas is often uncanny. His seeing goes beyond the surface, finding *what might be*, instead of stopping at *what is*. In doing this Lie gives utterance to his individuality, which is difficult to describe but is always present. It is as if the sun were shining upon a rain-washed earth, leaving the atmosphere crystal-clear in its limpidity. The canvases of Lie reveal his sensitiveness to all seasonal charm—his consciousness of the voice of the land. He has thrilled to the bird's song, to the rushing of roaring waters, to the wind in the forest—

to its sighing, or its shrill blast in the pines. Lie is one of the few who can convey by his art his intimate knowledge of the majestic elements which go to make up the great composite—Nature.

It becomes a fact that draws upon the credulity of the observer, perhaps, that so much comes into the consciousness of this man by way of childhood's memories. Yet where, in the years he has spent in America, could he have acquired these attributes? A true son of Norway, Lie knows the sea—every phase of it—and the life it supports. Almost better than the land he depicts the sea, the boats and the sea-men. Certainly the boats painted by Jonas Lie are worthy descendants of the mystic, phantom-like, sailboats of the Viking mariner. He places, upon his canvases, boats which barely move; they hover as the sea-gulls sway, dipping and vibrating. Other boats he paints as lubberly, clumsy, and lacking in grace as anything could be, with a function for sailing the sea. Then, as an apology, maybe, just to show what can be done with a boat, he paints them as if they were possessed of wings, capable of lifting and taking the upward swell of the wave, and soaring off into the ocean's ether.

As truly as he knows the sea and the land, Lie knows the seasons. There was a time when it appeared that he might become a painter of the snow which patterns the earth, and of ice which gives a glistening design to water. These iridescent motives gleaming amidst the snow were tempting to paint, and they were popular. But Lie was wise beyond his years; determined even in the face of financial loss; with faith in the richness of his selective power and his ability *to do*, he fought for and maintained his independence. Lie is one of the few painters who surprises his public, season after season, and whose work is always acceptable. Consequently he is known as one of the most versatile of painters. Winter, summer, and autumn; the land and the sea; his paean to twentieth-century toil; great city structures banking skyward, bediamonded with lighted windows, like red-gold jewels; bridges when the gray of twilight merge river and sky; flowers that are vocal in their beauty, along with buildings and roadways which terrace the hills—all vary the artistic production of this painter.





SUN RAYS

JONAS LIE

Lie's trees are not like any one else's; his trees have personality. Other painters give the beauty of form, the irregular charm of pattern, the bleakness of a barren bough, the grace of a leafy branch, but Lie catches the things they say—the spirit of their response to movement and the joy of their being. He records their protests at disturbance; he makes them participate willingly and unwillingly in battle with the wind; he uses them all the time for what they are, delightful pattern, but he establishes the sprite-like things which they become to his imaginative talent—something vital and alive, caught, one feels, by instantaneous seeing and recording.

What Norway did for Lie's understanding of nature and his love of "the earth and the fulness thereof," his life in New Jersey did for much that is technically excellent in his pictures. If the observer could scrape off

enough paint from a canvas to leave only a bit of the line and the spots, he is near the source of the success or the failure of a picture—in other words, its design. Conrad made his knowledge of the sea and sea-people a literary art. Brangwyn took the same knowledge and made it the painter's art. Rodin signed himself an apprentice to an architect to acquire the decorative sculptor's skill, besides having served for years in a porcelain factory, doing diminutive human figures for ornaments. But his Gates of Hell are the outcome of his skill to do the clustered, interlaced chains of garlanded human forms. Like these, Lie comes forth from his cotton factory a master of composition and design. It was there he conquered the problem of design and developed his splendid sense of balance. In his nine years in the factory, the designer was seldom without his portfolio, where

page after page was devoted to the task of filling the space of a square or a parallelogram. His struggle combined design and color, either harmonious or contrasting in treatment; his mastery of the problem has given him his superior skill in composition.

H. G. Wells says that some of the best artists are on a par with the research men and the strict scientists in their devout, persistent, and of en-minded investigation. The artist who makes steady progress year after year goes to his task each day with fresh vision, seeking to avoid old sights and the obvious, looking with a searching gaze for the thing unseen by the casual observer. With his seeing power increased many-fold by this constant effort, the artist attains a talent for variable expression in form and color, in subject-matter, and in interest. Lie's self-expression has thus been enriched by years of training; his color-sense trained by a more or less abstract use; his self-criticism was born with and increased by every hour's work; his independence has

given variety, and the sum total has made the man an artist of high standards and a technician of rare skill. Lie's observation and imagination include artlessness and artfulness—the real and the unreal. Lie does not seek the new thing; it is *the obvious*. He prefers his subject-matter differently arranged, differently presented. Lie sets his picture-poems to a lilting meter; his picture-songs to a Norse melody; his painted land goes to the canvas a new pattern, beautiful in its setting of color, which is never a slavish reproduction of nature. Jonas Lie is a serious thinker, an earnest student of his art; one who in his enthusiasm thrills to this task, but, in the doing of it, comes to a tense interest, along with deliberation and severe self-criticism. What romance is to a narrative, what poetry is to a thought, Lie's painting is to the realism of the land he paints. Inspired by what he sees, Lie brings to his work the soul of the modern artist expressed with the sanity of the thinker and the philosopher.

## PEN-DRAWING

BY THORNTON OAKLEY

**P**EN-DRAWING! How he who loves the medium thrills to the sound of these two coupled words! What memories of accomplishment they evoke, what imaginings they set aflame; what irrepressible desire for creation they enkindle! The pen—be it the quaint, the fat, the mobile goose-quill; be it the smooth, the soft, the gliding gold; be it steel, with all its variety of forms, its well-nigh infinite potentialities—is grasped within the master's hand. It dips into the waiting well, is lifted glistening with black fluid, hovers, pauses, then, dropping swiftly, touches the pure, expectant surface of the bristol board. Ah, now a wonder comes to light, a mystery unexplainable. These scratches on the paper's face, these lines, these dots, these criss-cross hatchings, these masses so superbly black, these faint suggestions of a touch—are these, then, naught but ink that has fallen from a pen? Ah, no. The master's mind, it has flowed upon the paper. Imagination's fire has burned away all evidence of surface. Ink and pen and

cardboard—all have vanished. Suddenly, as though by touch of magic wand, that which was white paper has become a window to a realm of joy. Here now are skies and clouds of dream, worlds of fairy tale, castles of enchanted lands, visages and surging throngs, transporting the beholder to far corners of the earth. O blessed ink and blessed pen so utterly to yield themselves to thy wielder's fancy!

But what medium, you inquire, cannot be likened to the ink-pot? Are not all the paints and greases, tubes of colors, brushes, charcoals, chalks and lithographic stones, etching plates and needles, pencils, what-not, but mere material things when thought of by themselves, mere nothings, of worth only when man, with bold temerity, with them dares assay to picture that which dwells within his mind? Quite true. But for him who is born to pen-drawing—and I do believe the masters of the pen are born, not made—there is an indescribable delight in pen and ink not found in all the other





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THE CATHEDRAL OF SAINT-JEAN

THORNTON OAKLEY

PEN-DRAWING FROM "HILL TOWNS OF THE PYRENEES"

means of pictorial speech. The full, rich palette has its potent charms, a canvas calls alluringly, charcoal with its velvet texture adapts itself with fluency to an artist's every mood; but there is something in the regal blackness of undiluted ink, its sumptuous flow upon the eager paper, that seizes the imagination of him born within the radius of its spell. What color! What splendor of effect! Its luscious beauty sets the heart to pounding. And, too, with what other tool than this can be attained such

profundity of shadow, with what can be suggested such glory of the sun! No hesitancy here, no blurring of pale tones, no struggling over the unnecessary. Black and white it is, single in purpose, direct, vivid, the medium of least material effort, in suggestion the medium the most powerful—and is not suggestion, illusion, a fundamental of great art?

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is the publication field. In history at no time as at present have the scope and power of our publications been so vast. The monster, tireless presses of our land disgorge untold millions of printed pages which find the utmost boundaries of the globe. Here, indeed, is opportunity for the artist of today. Here, to extent undreamed of until these modern years, may he utter his message of inspiration to mankind. What matters it if one is told that illustration in our land today is dead; that the aftermath

of war, the commercial age, the money-grabbing advertisers, the baser movies, jazz, the jam on cities' streets where throngs seek ever new sensations—that all have stilled the voices of the artists who before the war filled our magazines with melody? It is not so, cannot be so as long as the soul of man endures. Illustration is but pictorial voice of man's ideals. Inevitably as the winds of heaven will it find its opportunity of utterance. Let the news-stands flaunt their crudities, vulgarities—these are



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# THE ROAD TO FORMIGUERES

THORNTON OAKLEY

PEN-DRAWING FROM "HILL TOWNS OF THE PYRENEES"

but the swiftly passing pages of the moment, tomorrow to be buried in oblivion. There still are, ever will be, publications, be they magazines or be they books, giving voice to art.

Passed, however, we must grant, has that resplendent period when our better journals, weekly, monthly, came forth arrayed in color. What covers, frontispieces, there were then! To what amazing heights did color reproduction then attain! How eagerly, those days, we scanned the news-

stands, snatched our Howard Pyles, our Abbeyes. That time is ended. Economic conditions of today, expense of halftone work, the cost of paper, type and labor, the inability, indeed, of most of us who love the beautiful to pay the price now necessary to produce the elaborate magazine, have brought that epoch to a close. Now full color reproduction can be afforded almost only by the advertisers. For our better magazines and books a medium far more economical has become obligatory. Easy,





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THE MALADETTA FROM THE PORT DE VENASQUE

THORNTON OAKLEY

PEN-DRAWING FROM "HILL TOWNS OF THE PYRENEES"

inexpensive to reproduce—a zinc plate from a line drawing costs not much more, if any, than a finished page of type—a pen-drawing well fulfills requirements. Recalling the early days of illustration, before the invention of the halftone plate, we have entered upon a new period of black and white.

A new period of pen-drawing! After all, have we not gained? With all its wealth of color, was there not, perhaps, something not quite satisfying, something that might be

called exotic in the regal magazine of just before the war? About the sumptuous color plate, resplendent though it be, is there not an inconsistency, a lack of harmony, when viewed beside a page of text? What relation truly has the halftone with the flat black of type? Surely none. It mars, destroys the unit of the magazine, the book. It confuses the beholder by the introduction of a medium not in terms of type and paper. It strives, and with futility, to clothe the painting of a gallery



wall—a painting, too, as like as not, done at giant scale, without a thought of letter-press—in vestments of the printed page. Where then, is that unity which must exist to give the perfect message? Where that harmony which in every work of art delights the eye and fully, richly, without effort, becomes the perfect medium for the telling of an artist's vision?

The true adorer of the pen finds heaven in the book. Here is that unity so longed for. Here his drawings, done on white with ink, become as type and are printed on the page precisely as the letters of the text. Here, spread before the reader, the words of the author, the drawings of the illustrator, each in terms of paper and ink, combine with utter harmony to tell the perfect tale.

The book! The book! What pictorial medium more enthralling? What more completely can express man's love of life, man's longings for the infinite? Magazines, with all their huge editions, disappear. Prints, the inconvenient prints, thumb-marked, tattered, soon become mislaid. Easel pictures, hanging on secluded walls, speak only to those fortunate few who

happen to pass by. The book alone seeks out the remote corners of the lands and there endures throughout the generations. In edition upon edition, though its creators long have passed to dust, it tells, retells its message. Yea, through the centuries it is cherished, lifted from the time-worn shelves by ever-changing hands, read, reread by ever different eyes. How eagerly the famous books of all the world are sought, how swiftly purchased when, at some chance auction sale, the longed-for pages fall beneath the hammer! What true illustrator, what lover of the pen, what person of any kind with beauty in his soul, does not seize with ecstasy a first edition—long out of print, come by whim of fortune to his grasp—illuminated by the drawings of some beloved master!

It is in the book today where, in America, enduring work for reproduction may be found. It is in the book where still, as in the years gone by, speak the masters of the pen. Approach with reverence, young ardent souls, ye upon the threshold of your art, ye who plan to take your parts in the proud history of illustration.

## A CUBIST IN A MONASTERY

BY ALPHAEUS P. COLE

WHENEVER I look at the little reliquary on my studio wall, I cannot help wondering whether I was not responsible for its previous owner's fate. My conscience tells me that Padre Egidio was the victim of what was almost a crime, though reason suggests it was only an accident.

It was while I was sketching in the cloisters of San Ruffino in Assisi that the monk Egidio was so unfortunate as to make my acquaintance.

"Ah, Signore!" he said, "how I wish I could paint, but God has only given this divine power to a few. You must be very happy, and doubtless you thank God daily and show Him your gratitude. I, too, pray that He will impart to me a little of this power, but, alas! as yet my prayers remain unheard. I have tried to produce a picture, but in vain. Perhaps you, Signore, have

been sent to help me. Would you be willing to look at my work?"

Upon my consenting, the poor friar hurried off into the building and returned shortly with a small portfolio from which he shyly produced some rather vividly colored sketches. While showing them, he humbly explained that he did not know how to mix his colors and therefore was obliged to use them pure, and that his drawing was hopeless.

I was much amused by the resemblance of his work to the art of the Modernists, and I asked him if he had ever seen any pictures by Cubists.

"Oh, no, never," he replied, "unless Giotto was a Cubist. I have seen his paintings on the walls in the church of San Francisco."

"Well," I said, "it is extraordinary, but you paint like a Modernist, a Cubist,

Futurist, Vorticist, or Dadaist—I don't know which. One of those fellows who try to express their emotions before they can draw—that is, they are consumed by emotion. You know what I mean."

"Oh, no, Signore. I have never studied art in Paris, as you have. I haven't any learning, although I can speak a little French."

"That's a good thing," I continued, and handed him a copy of the *Indépendant*, a French paper which happened to be in my pocket. I advised him to study it. He did not seem to enjoy the reproductions of the pictures by Cubists, and neither was he flattered by my comparing his work with theirs, but I cheered him up by telling him this kind of work was only appreciated by the more intelligent people in Paris and required study before one learned to enjoy it. I assured him that if he read the article by Monsieur LeNoir, he would find that all phases of art were interesting, even if he did not like them.

As the bell for vespers was now ringing, Father Egidio bade me good evening, and I told him to keep the paper until I called again.

On my next visit I found that Father Egidio was converted to Futurism. He greeted me with enthusiasm and said that I had given him a treasure of knowledge when I lent him the *Indépendant*. Now he had ceased to worry about drawing. He was trying for self-expression through the medium of color and pattern. He had found his vocation. God would be glorified once more by a monk, as in the days of Fra Angelico.

With joyful anticipation of compliments to come, he then led me up to his little white-washed cell, just large enough to contain his bed, a prie-dieu, and a crucifix. From beneath the couch he drew a canvas and held it before me. Poor Father Egidio! I did not know what to say as I gazed at the vivid yellow and blue daub he displayed. I was thankful that he took my admiration for granted and continued his eager confidences.

"No one has seen this, Signore; as yet I am but a beginner in this great art and can only work in here during the afternoon siesta, while the others rest. They might laugh at me now. Perhaps later, when I,

too, am a master like Father Matisse, or Gauguin, whose pictures are in the paper, I shall be able to show my work."

"Don't you think the color rather too yellow and blue?" I ventured.

"No, no," exclaimed Father Egidio. "That's originality. Yellow represents glory, and blue, purity—don't you see?"

I recognized this as part of the church teaching and, to avoid argument, assented to his originality. Then out of curiosity as to what he might say I suggested that it would be interesting if he could produce a picture of the Father Superior, or, as the Franciscans called him, Father Guardian. Not an ordinary portrait—any camera could do that—but I wanted to see a picture of his soul, and the emotion it produced on the monks.

"Splendid!" cried Father Egidio, "I love the Father Guardian, Signore, and feel certain I shall be inspired. Leave me now; leave me and I will begin." He almost shoved me out of his cell, such was his ardor. I went back to my Albergo full of amused anticipation as to the results of Father Egidio's next attempt.

Several weeks elapsed, and I had almost forgotten Father Egidio when, while sketching in the street, I was interrupted by a monk who said, "Is this the Signore Americano, friend of Father Egidio?"

On finding that I was the same, he gave me a little reliquary, which he said he had promised to convey to me from the painter-monk. Poor Father Egidio had been ordered to the monastery of La Verna, where he would do penance, and had asked that the reliquary, his only possession, be given to me.

"Signore," explained the monk, "Father Egidio felt you should have this to protect you from the dangers of the world, where Satan is ever ready. Do not, Signore, allow yourself to be misled as poor Father Egidio was, and fall into evil ways."

"Why, what do you mean?" I said.

"Have you not heard?" queried the monk. He then told me how Father Egidio had devoted all his spare time to painting a portrait of the Father Guardian, buying the materials with the small sums allowed him for the purpose. Although he talked of this picture daily, Father Egidio would not allow anyone to see it while he worked,

only assuring them it would prove a glory to the monastery.

"Imagine," continued the monk, "the excitement when it was finished. Father Egidio said he would show it in the refectory. Before vespers the brothers assembled. The picture was placed on an easel. It had a little curtain over it which, at a given moment, Father Egidio proudly withdrew. There was a gasp among the friars and then, amid a burst of laughter, they all exclaimed, 'Why, it's an egg!' And, Signore, it really was an egg. Imagine the Father Guardian, looking like a purple egg, with yellow rays coming from it, against a blue background!

"Well, Father Egidio stood there looking like a drooping willow and it was awful when the Father Guardian came in; you could have heard a fly on the wing, we all became so still. The Father Guardian's face became more and more clouded as he gazed upon his own portrait—the portrait of his soul, Signore. Turning to Father Egidio, he said, 'Brother, this work is not inspired by God, but by the Devil. True artists have a divine power given them by God to reveal the beauties of His works to men that are blind and do not see them, but you ridicule His works and are inspired by Satan.

"Go, Brother, go and pray, and do penance by gazing upon the works of Giotto, until through your eyes, your soul perceives a little of the beauty he has revealed to man for centuries.'

"At this, Brother Egidio burst into tears, and confessed that he had been contaminated by a paper from Paris. As we were all curious to see this paper, he was forced to produce it, and, do you know, Signore, it was full of black magic! Terrible symbols, and also there were several pictures of nude she-devils. Che vergogna, vergogna!

"The paper was called *Indépendant*. We couldn't read it, as it was in French, but the Father Guardian said he would read it with the help of a priest from Gubbio."

"Did Father Egidio tell how he got the paper?" I inquired anxiously.

"No, Signore; probably the poor unfortunate did not have the courage to confess to what extent he had fallen into the sink of iniquity, and we spared him the pain. He prayed all that night in the chapel and

flagellated himself. He was contaminated by the Devil and was unworthy to say Mass for several days.

"The story of Father Egidio's sin reached the ears of the General of our Order, who sent him to LaVerna. The life is severe up there in the Appenines, and they have to say midnight Mass summer and winter."

I was very distressed at what had befallen my friend and could not help feeling responsible, although, as Father Egidio had not mentioned my name in the matter, I realized I should never be blamed.

I was only the innocent conveyor of the *Indépendant*. One might as well blame the driver of a skidding automobile when it happens to run over a child that is in its way. In this case it would be the mud that caused the accident, and after all, was not the *Indépendant* mud? Father Egidio was to blame for rolling in it, and I was innocent.

That night, however, was an uncomfortable one for me, as my conscience kept troubling me.

Next day I wrote to the Father Guardian to say that I had heard one of the Franciscan Fathers, by name Egidio, had painted a portrait in the Cubistic manner, and that I was intensely interested. The picture, though unappreciated, was doubtless of value, and that if he were willing, I should like to exhibit it at the Salon des Indépendants in Paris. I added that it was more than probable, since this form of art was becoming the rage, especially among connoisseurs and directors of museums, I might be able to sell it for some thousands of francs.

As I sealed the note, I said to myself, "Now this will make things better for poor Egidio, as the good monks won't be able to resist the prospect of cash."

I was mistaken, however. The following note was left at my Albergo next day:

"CARO SIGNORE,

"I, the Padre Guardiano, and other brethren of the Little Father St. Francis, grieve sorely that those outside the monastery should have heard of the great sin of Brother Egidio.

"It was through an instrument of the Devil, a paper called *Indépendant*, that he fell into evil ways and produced vile pictures to contaminate his brethren, and we are surprised and pained to hear there is a



place by the name of the Salon des Indépendants where such horrors are shown.

"We should be ashamed to have Brother Egidio's work sold to any blinded museum director, and we have straightway cut up the picture and burnt it.

"Better let the connoisseurs give their money to the poor, than spend it to craze their minds with hideous nightmares produced by evil. Forget this picture and believe me, my dear child,

FATHER DAMIANO."



THE NICHOLS HOUSE—SALEM

A PAINTING BY FELICIE WALDO HOWELL

RECENTLY PURCHASED BY THE METROPOLITAN MUSEUM OF ART



COURTESY OF KEPPEL & CO.

THE HARBOR FROM GRACE COURT

AN ETCHING

JOSEPH PENNELL

## MR. PENNELL'S NEW BROOKLYN ETCHINGS

BY ELISABETH LUTHER CARY

[In an exhibition recently held at Frederick Keppel & Company, in New York, a new group of etchings of Brooklyn was shown, three of which, by permission of the etcher, are reproduced herewith. This exhibition includes etchings of France, of London, of New York—of industrial subjects, charcoal drawings of London, and a few water colors. As a foreword was reprinted a portion of an article by Elisabeth Luther Cary, written for the "New York Times," of which for some years she has been art critic. Through the courtesy of the author and the "Times" we are permitted to share its interest with our readers.—THE EDITOR.]

MR. PENNELL has also lately completed a series of Brooklyn subjects. They lay, very wet and soft, just out of the inky press. It is quite all right to thrill over the Manhattan things, machine made,

mystic, wonderful. It is more than all right to see in them a precious record of what we are doing, of the awful splendor of our mammoth world, grown so big that everything has to be enlarged to fit it. They offer the explanation of the mad search for ancient peace which suddenly has begun; of the rummaging in country attics and old trunks, of the purchase of old numbers of *Godey's Lady's Book* and other magazines of gentility at fabulous prices, of the sob of rejoicing over a tavern table of pine and a sofa covered in horsehair. All that we want of these is release from the iron grip of mystic wonderful machines. All it means is that we want to go home.

Once upon a time, children, Brooklyn was called the City of Homes. You would go there now and ask why. Mr. Pennell's series tells you why. Just that. He shows you what remains of the sweet, dense atmos-





COURTESY OF KEPPEL & CO.

PINEAPPLE STREET

AN ETCHING

JOSEPH PENNELL

phere of privacy and remoteness, the environment in which a small and intimate society once built their homes. The lower end, really the beginning of Pierrepont Street at its rounded junction with Columbia Heights, the old spacious houses with dreadful gaps to mark "progress," yet still a street of spaciousness and wrought iron railings and patches of green in front of brown-stone. And a harbor street with a

view of the going and coming ships, big ones passing slowly, small ones chugging rapidly along the waterway, all hooting and calling to each other at night in the harbor language, hated by the Hill people, beloved by those of the Heights.

A charming place is given to Plymouth Church, where angry little Ernest Poole was forced to spend his golden summer morning, so that when he grew up he could say that





COURTESY OF KEPPEL & CO.

PLYMOUTH CHURCH

AN ETCHING

JOSEPH PENNELL

he had heard Henry Ward Beecher preach. "Old Chump!" he muttered, but the plate shows the wisdom of his elders. Even if he had not heard Beecher speak, so unsatisfactorily, as it turned out, it would be something to look back upon a Sunday morning spent in that plain brick building on Orange Street.

Orange Street becomes Nassau on the other side of Fulton Street, the two named

for the houses of Orange and Nassau. A misunderstanding when the adjacent streets came to be named, and Pineapple and Cranberry were chosen to companion Orange. It was not necessary to be tremendously precise about such things or about the angles of your houses or your surveys. Whoever heard of property situated on the old Hicks farm turning out to be within a foot or two of where its map said it should be? Hence

a sort of general irregularity and casualness about the region, not incompatible with walls inconveniently solid for the iconoclast and a trait way of working in the trades. The combination of solidity and nonconformity makes Brooklyn Heights an inexhaustible source of inspiration for an artist alive to the charm of such things. And Mr. Pennell is nothing if not alive to it.

He has included in his series dedicated to the Heights, the pretty block on Pineapple, between Hicks Street and the Harbor, its trees in full leaf, its lattices and railings breaking the flatness of the house fronts, its small fountain playing. Grace Court, with its glimpse of shipping coming right up to the Street's end as though curious concerning the old church on the corner wearing its Gothic with a difference, indeed: Montague

Street, at the harbor end, with its tunnel and picturesque bridge and luxurious time-wasting expanse of unused space, dipping down to what once was the ferry. Old Ferry Village the whole region was called by those who liked it pretty well many years before Mr. Pennell fell in love with it. They liked it well enough to make little shallow parks and gardens at the ends of the streets where they jutted out over the warehouses and to plant trees and vines and build high-stooped houses with high ceilings and back-breaking staircases.

The ferry led from Old Ferry Village to Wall Street, so there was enough.

The character of the streets and houses is pronounced and belongs nowhere but to Brooklyn and nowhere in Brooklyn but on the Heights.

## NEW DETROIT INSTITUTE OF ARTS

BY ROBERT F. SALADE

IT HAS been well said that nothing can be beautiful without being at the same time useful. This adage admirably applies to the new Detroit Institute of Arts which is being erected on Woodward Avenue in the city of Detroit, and which is rapidly nearing completion. This splendid edifice is not only one of the most beautiful structures of its kind in the world, but it also possesses remarkable utility.

To some extent, the character of The Detroit Institute of Arts was predetermined by the Detroit Public Library, which is to be its complement on the opposite side of Woodward Avenue. This handsome building—the new library—was erected after plans by Cass Gilbert, and its architecture of the Italian Renaissance style actuated the architects of the Institute to seek in this style for the motives which dominate the design of the Institute. Not that both buildings are of exactly the same style of architecture, but there is a harmony of material, of height, and of general appearance, all of which have helped to produce two magnificent civic buildings of harmonious design. The architects of The Detroit Institute of Arts are Paul P. Cret and Zantzinger, Borie & Medary, of Philadelphia.

The Public Library has a frontage of 210 feet on Woodward Avenue, while the Institute has a frontage of 306 feet on the same boulevard. The two structures are on an axis, and the treatment of the landscape gardens surrounding them is in keeping with their architectural design. With the erection of these notable buildings the City of Detroit now has a Center of Arts and Letters which compares well to such Centers in New York, Chicago, Philadelphia, and other large cities of America.

In the new Institute of Arts, not only have the architects planned a great museum which will adequately house the extensive art collections which the city of Detroit already possesses, but provision has also been made for future expansion. With the coming of Dr. William Valentiner, last October, as art director of the new Institute, a brilliant period in the art development of Detroit has undoubtedly begun. The recent important accessions made by the purchasing staff of the Museum include an entire Fifteenth Century Gothic chapel which was shipped in mammoth cases to Detroit from the Chateau du Lannoy at Herberbillier, France. From Philadelphia has arrived the woodwork stairway and mantel taken



### DESIGN FOR THE DETROIT INSTITUTE OF ARTS

PAUL P. CRET, ARCHITECT; ZANTZINGER, BORIE AND MEDARY, ASSOCIATE ARCHITECTS

from a fine, old Colonial home. Another classic exhibit consists of a Louis XV drawing room with panelings from a Sixteenth Century Italian room.

As to the great utility of The Detroit Institute of Arts, this is outlined in an illuminating manner by Paul P. Cret, the chief architect, as follows:

"What are the solutions adopted in the new Institute of Arts? First, the mingling of exhibits—paintings, small statuary, tapestries, etc., in the same room of each section, which will do away with the monotony of long lines of paintings in rooms bare of furniture—a condition as tiresome in a museum as it would be in a residence.

"Then, an attempt to harmonize the architecture of a room with its contents. In the exhibition hall of Italian art, for instance, the whitewashed walls; the windows similar to those of the Florentine palaces, and the beamed ceiling, are the frame for paintings grouped with credences, cassonni, brocades and glazed wares.

"The American Colonial collections are grouped in small rooms, the woodwork for which has been taken from a historic mansion of Philadelphia which had to be torn down owing to the growth of that city. The modern paintings will be placed in rooms lighted by large windows like those of the studios where they were painted. The same care has been taken to produce an atmosphere most favorable for works of the near and far East. The general grouping, studied by the Arts Commission with the collaboration of Dr. Valentiner, provides for three large sections: America,

Europe, Asia and classic antiquity. In each of these the collections are arranged in an order which allows the visitor to follow the development of each art, and the reciprocal influence of each country on another. Each one of these sections forms a whole, which, starting from an important artery of circulation (vestibule, hall or garden), returns to another artery, making it independent of the other two.

"The administration floor of the Institute contains a large hall for lectures and concerts, accommodating five hundred persons; an exhibition hall of the prints department; a study room for research work; the children's museum; a club room for art organizations of Detroit; a lecture room for small groups, and several other departments. The main auditorium, seating twelve hundred persons, has been planned to be used as a theatre, a concert hall, or for motion pictures in connection with lectures. This auditorium includes all the appointments of a first-class theatre and of a fine foyer which may also be used as an exhibition hall. The foyer is in direct communication with the indoor garden.

"Still another innovation is the arrangement of the special rooms for temporary exhibitions. These exhibitions, which have become an important part in the community life of Detroit, in other museums are usually installed in the same rooms which contain the permanent exhibits. This means a frequent moving of the valuable exhibits, a closing of parts of the museum, and possibility of damage to the exhibits. Here, on the contrary, it will be possible to arrange a



temporary exhibition in the special rooms without interfering with the permanent collections."

The main floor of the Institute will not only contain all the principal exhibits but also gives access to a delightful indoor garden and an outdoor quadrangle of singular beauty of design. The main hall leads directly to the indoor garden, and at the rear of this garden is the loggia which also connects with the main auditorium. The indoor garden and the loggia are among the most pleasing features of the entire building, and have added just the right and appropriate "spirit of romance."

Broadly speaking, the right wing of the museum is devoted to European art, the left wing to American art, and the rear wing to Oriental art. The period rooms will contain all the art objects of a period, including painting, sculpture and the decorative arts, and will be so arranged that the visitor entering the first room will come in contact with art of the present time with which he is naturally most familiar. In the right half of the building he will enter the

room of European painting and sculpture of the Nineteenth Century. Then, by well-planned sequence, he will pass through the French of the Nineteenth Century, the French of the Eighteenth Century, the Dutch of the Seventeenth Century, English art of the Sixteenth, Seventeenth and Eighteenth Centuries; Flemish of the Seventeenth Century, Spanish of the Sixteenth Century, German and French of the Sixteenth Century; two Italian rooms of the Fifteenth and Sixteenth Centuries, early Christian and Romanesque; Gothic, Greek and Roman. And, thence by way of Egypt, the visitor logically enters the Oriental rooms. In the rooms of the left half of the museum he finds a most interesting history of American arts, beginning with the painting, sculpture and decorative arts of today, and then passing backward through the years until a series of American Colonial rooms is reached. By way of the primitive arts of the American Indian, the Aztec and the Peruvian he is again led into the Oriental department and to the Chinese art, which has a rather close relationship to primitive American art.

## THE RONDEAU

BY ELSA REHMANN

**I**SN'T THERE something thrilling to you in the spinning of a top, something breathless in the twirl of a roulette, something playfully delightful in the round and round of a ring-a-rosy, something fascinating in this movement that returns ever upon itself? The ring has always held a magic spell, whether it be a circlet made of gold and precious jewels or a gilded hoop in the hand of a child. The circle has always been decorative, whether it be a rondache, the ancient shield carried by French foot soldiers, or a colorful rose window of a Gothic cathedral. The round has always been a unique figure in architecture, the Tholos of Greece circling a sacred well, the round church of Rome enshrining a monument, the round tower of Ireland, a bell tower, probably used more as lookouts in defense. The rondo is a playful phase of musical composition; the rondeau is a delightful literary expression; the rond-point or round

garden is a fascinating form in landscape art.

The rond-point was perhaps the first circular form in garden art. It comes about quite simply and naturally. Try it yourself on a bit of paper in plan form. Draw two lines representing the centre lines of paths. These meet at the intersection in a point. You will unconsciously emphasize this point, making it larger, perhaps, until it develops into a circle of some size. You will then immediately begin to visualize this round point as some garden feature, a sundial, a bird-bowl, a vase, a statue, a well, a pool. And you will widen the paths at the point of intersection into a circle as much to emphasize the spot with nice space as for the very convenience of passing by and around the central feature.

How wonderfully this simple idea has been developed. The rond-point marks the intersection of the broad allées of clipped trees



ROUND CENTER IN OCTAGONAL GARDEN . CHARLES N. LOWRIE, LANDSCAPE ARCHITECT  
GARDEN OF MRS. STEPHEN LEONARD, EASTHAMPTON, L. I.



ROUND CENTER—GARDEN OF MR. JOHN T. PRATT, GLEN COVE, L. I.  
FIGURE IN POOL BY CHARLES CARY RUMSEY

PHOTOGRAPHS BY ANTOINETTE PERRETT





ROUND POOL

GARDEN OF MRS. FAHNESTOCK, KATONAH, N. Y.



ROUND CENTER ACCENTED WITH CEDARS  
GARDEN OF PRESIDENT HIBBEN, PRINCETON, N. J.

PHOTOGRAPHS BY ANTOINETTE PERRETT



through the great man-planted woods of Versailles. There, each intersection became a wonderful garden with ornate fountain, or statue, or temple in the centre or a colonnade all around. In Italian gardens, too, this round feature was of great interest, but generally it was more lovably simple and delightfully architectural. Sometimes it became a mere circular opening outlined in boxwood; sometimes it was marked by the simplest of round pools; again, as at the Villa Piatti, as recorded in the painting by George S. Elgood, it is a sunny spot in the midst of much greenery. There is a fine round pool with raised kerbing in the centre. The circular space is encompassed by a low wall ending in terminal figures and adorned with oleanders and other plants in pots—so adorably Italian.

The round centre of a garden, in distinction from the real rond-point, is also a recognition of important axial intersections. How fascinating is the cypress arbor of interwoven arches marking the centre of the garden at Generalife. This is a real Spanish garden feature of Gothic grace and whimsy. And how triumphant is the round centre of the water garden at Villa Lante. There, steps, water basin and statue build up the noblest of garden centres. Or imagine a delightful garden in Long Island, where rich boxwood, accenting bay trees and luxuriant flowers are but a foil for a graceful statue in a round pool.

The centre of the garden can be recognized in much simpler manner by accenting groups of peonies or clumps of lupines, by curving lines of iris, by Madonna lilies in loosely scattered masses or by a ring of pink Japanese Anemones. I remember a tiny old-fashioned effect with accents of standard heliotrope, another with more ornate quality with cut boxwood figures, another ornamented with weeping Japanese cherries. I have seen garden centres fringed with dogwoods with the pavement sprinkled with delightful shadows, and centres marked, as with staccato notes, by pointed cedars.

And then, there are round gardens inscribed within squares where the inner portions are divided occasionally into two semicircular beds, more generally into four parts, sometimes even into eight subdivisions. I once visited a garden where these eight centre beds were filled with blue and white

flowers unifying the richer and more varied coloring all around. I shall always remember my delight at the masses of blue anchusas delicately accented by clumps of *Clematis recta*. Much simpler but in exquisite harmony with the fascinating newer hybrid teas is the use of the polyantha roses *Perle d'Or* to fill the circular beds in the centre of a rose garden.

A garden where eight paths radiate from the centre as spokes do from the hub of a wheel has fascinating possibilities. It is an unusual type suitable only upon rare occasions. One of these I saw years ago. Think of standing at the hub, as it were, in the midst of lavish bloom enchanting in its color loveliness, and turning slowly around, one path passing after another, each one a garden complete in itself with a color arrangement all its own, eight gardens one as lovely as the other. And as we turned it seemed as if we spun a magic wheel that wrought all the color into a ravishing harmony.

Then there is the real round garden. I have a fascinating old print of a seventeenth century garden in Holland. It was at Meervliet, "Maison de Plaisance appartenant a tres Illustre Lucas Trip Bourguemaitre de la Ville d'Amsterdam et Conseiller de l'Admirante" as the title reads. In the centre is a great vase standing high upon a pedestal. Vases vie with spherical sundials and statues for garden ornament in these old prints. Here the vase forms the central point for delightful "embroiderie" of boxwood enframed in a circle of low clipped edging. Around this are trees trimmed with high branches spaced equidistantly in circular formation. And all this is enclosed in a high wall of clipped greenery with arched openings cut into it. I know a round garden in the Berkshires with curving brick walks in herringbone pattern, with curving seats offset by ornate hermes, with curving clipped hedges and accenting bay trees, all of great richness and formality. I have visited a wonderful round garden, a green garden terminating a colorful vista. Conifers and broad-leaved evergreens, cedars and pines, Japanese hollies and evergreen thorns, yews and spreading junipers, andromedas and cotoneasters, rhododendrons and evergreen viburnums, in wonderfully intermingled masses make an impressive enclosure. Within laurels fill large circular

beds surrounding a grass circle. And in the center lies a great round pool whose placid water stands almost level with the sod.

Like the rondeau, that charming French lyric form related to the sonnet, I like to visualize a round garden as a poetic spot of rather small compass with refined plants and delicate flowers. Like the rondeau, too, containing as it does a refrain or repetition which occurs according to a fixed law, I like the plants in a round garden arranged so that they circle round and round with delicate accents that are repeated at equally spaced intervals. Like the rondo, that enlivening musical composition closely related to the rondeau, with quick tempo and lively accents, I like the round garden to be of a graceful character with delicately contrasting themes.

Imagine the circular centre of a garden. The edging all round is composed of a single variety, *Phlox divaricata* with purple petunias to make a later color circle. Abelias are planted in a ring around these, while yellow azaleas placed at fixed intervals make accents. And, elaborating this idea, there are tulips for spring bloom. White tulips, and yellow ones, and Fairy Queen which is soft lilac with amber-yellow margins are placed in rhythmically intermingled groupings all encompassed in a broad band of mingled heliotrope and purple.

Or picture another tiny round garden. There, *Nepeta mussini* and the loosely branching *ageratum* form the matted edges of the garden. Immediately in back of them, growing out of their spreading masses, are a hundred or more pink *Lilium speciosum* delightfully spotted all around. Soft pink peonies in well-balanced groups are set in a filmy mass of blue salvia; four blue hydrangeas, one for each quarter segment of the circle, are used as accents; and surrounding the whole are Persian lilacs chosen as much for foliage delicacy as for flower charm.

Like the Tholos of the Greeks, I like to think of the little round garden as a shrine for pool or basin, as though it held the sacred waters of tranquillity. Let the water be a placid mirror, or let it enliven the scene with splashing fountain, or let it reflect a figure that expresses the very spirit and movement of water. It is a rare opportunity to make a garden a consecrated place for a work of true art, for a sundial of

fine proportions, for a bird-bowl of charming whimsy, for a vase of lovely form and chaste design, for a statue of noble beauty or poetic grace.

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## EXPOSITION OF ARCHITECTURE AND THE ALLIED ARTS

Under the auspices of the American Institute of Architects and the Architectural League of New York an exposition of the Architecture and the Allied Arts will be held at the Grand Central Palace, New York, from April 20 to May 2, 1925. This will be the largest international exposition ever held in the interests of architecture and the allied arts. The fifty-five chapters of the American Institute of Architects will each send a delegate. Architects from every state in the Union are expected. Invitations have also been extended to foreign architectural associations. Cities in restored France, Sweden and Norway, and others interested in town planning will be represented. The fifty-eighth annual convention of the American Institute of Architects, the National City Planning conference, the American City Planning Institute, the International Garden Cities and Towns Planning Federation, and other conventions and conferences will be held concurrently with the exposition. The Architectural League of New York will also hold its annual exhibition in the Grand Central Palace in conjunction with it. The exhibition is under the direction of Charles H. Green, former director of Manufactures and Varied Industries at the Panama-Pacific and other world exhibitions.

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## GIFT TO THE METROPOLITAN MUSEUM

The Metropolitan Museum of Art has received from Mr. John D. Rockefeller, Jr., a gift of \$1,000,000. No conditions were attached to the gift but Mr. Rockefeller's letter to the trustees expressed the hope that it would seem wise to them to add the gift to the endowment of the institution and use only the income. The trustees will do so and in view of Mr. Rockefeller's expressed interest in the educational work of the institution, it is deemed not unlikely that a portion of the income from his gift may be used in extension of this work.

# EXHIBITION OF PAINTINGS AND WATER COLORS BY ANDERS ZORN, CARNEGIE INSTITUTE, PITTSBURGH

**T**HE LARGEST and most important exhibition of paintings by Anders Zorn ever shown in the United States opened at the Carnegie Institute, Pittsburgh, on December 15, and continued to January 18.

There were sixty works in the exhibition, forty-five paintings and fifteen water colors. Most of the paintings came from Sweden through the generosity and courtesy of Madame Zorn and public and private collectors. The collection sent from abroad was supplemented by fifteen works secured in this country.

Zorn attained such preeminence as an etcher that there has been a tendency to neglect his works as a sculptor and especially as a painter. It is true that he painted some very important portraits in this country, some of which are in the exhibition, as, for instance, those of Grover Cleveland, Mrs. Grover Cleveland (now Mrs. Thomas J. Preston, Jr.), Mrs. Virginia Purd Barker Bacon, John Chipman Gray, Halsey C. Ives, Dr. George Monks, and James S. Sherman. Naturally the greater part of Zorn's work was done abroad. Until the present exhibition there has been little opportunity to see anything approaching a representative exhibition of his paintings in this country.

Many of the paintings in the show were recognized at once through the etchings of them which had been shown in this country on numerous occasions. They included "The Toast," "Coquelin Cadet," "In an Omnibus," "King's Kari," "Mona," "Christmas Matins in Mora," "Mother and Daughter," and many others. There were two self-portraits in the exhibition, one owned by Charles Deering, which was painted early in Zorn's career, and the other owned by Madame Zorn, which is dated 1915.

The genius of Anders Zorn was many-sided. In his career he resembled, to a degree, the great masters of the Renaissance. He had their versatility, their robustness and vitality, their physical and spiritual freedom, their instinct for decorative design, and, above all, their zest and joy in living.

Zorn was born in Mora, a province of Dalarna, Sweden, on February 18, 1860. His father was a Bavarian who had come to Stockholm as Braumeister of a large brewery. His mother was a peasant girl of Mora. As a boy his classroom sketches in the school he attended at Enköping attracted attention, and in 1875 he found himself on the way to Stockholm to study art in the Academy. Led by an early enthusiasm and interest in carving objects in wood, his first intention was to become a sculptor. The medium, however, in which he began to work at the Academy was water color. Indeed he did not take up painting in oil until almost ten years later. This fact adds special interest to the group of water colors in the present exhibition.

By 1881 he had secured sufficient funds through the sale of his water colors to begin to travel. His first journeying carried him to Paris and to London, and later to Constantinople, to Greece, to Hungary, Italy, Spain, Algiers, Germany, and finally to America. He visited the United States in 1893 as the Swedish Commissioner to the World's Columbia Exposition at Chicago. He spent the winter of 1896-1897 in America, and afterwards made at least six other visits to this country. Zorn made friends easily; his great talent was recognized, and he received many commissions to paint portraits. He served twice as a member of the Carnegie Institute International Jury of Award in the years 1900 and 1911. The people of the United States came to think of him as "Ambassador Extraordinary from Sweden," and his comings and goings made for a sympathetic link, artistic and political, between Sweden and the United States. Zorn died August, 1920.

This exhibition will tour under the auspices of the Carnegie Institute. The present schedule for the tour is as follows: Minneapolis Society of Fine Arts, February, 1925; Baltimore Museum of Art, March; Corcoran Gallery of Art, Washington, April 1 to 25; Albright Art Gallery, Buffalo, May.





SELF-PORTRAIT

BY

ANDERS ZORN

SHOWN AT THE CARNEGIE INSTITUTE, PITTSBURGH,  
DECEMBER 15, 1924-JANUARY 18, 1925



ZORN MEMORIAL EXHIBITION, STOCKHOLM, 1924

## ZORN'S FINGER TIPS

BY HIRAM BELLIS BLAUVELT

**A**BOUT Anders Zorn someone has said: "He had God in his soul, and the Devil in his finger tips." Surely some supernatural power must have guided his hand, for since the time of Leonardo da Vinci there has never been a man of such versatile genius. It is enough that, with our own John Sargent, he is one of the greatest portrait painters of recent times. He has painted nobility, princes and kings with the sure and talented brush of a Velasquez; he is equally at home with the genre of Swedish peasant life. Were there no soul behind his work, which there is, his painting would still be great, for the sheer skill of his brush work. Now international of reputation, his oil paintings have won for him permanently that place among the great artists to which his work entitles him.

Had Zorn never touched a paint brush, but concentrated his efforts upon the stylus, he could just as easily have won his place among the immortals through his etching. As it is, he is almost equally famous for his etchings as for his paintings. As a rule, the two arts are seldom found in the one artist.

The painter cannot limit himself to the restricting technique of the line, while the etcher seldom is colorist enough to paint, and depends too much on the line. Zorn is almost as notably the exception to this as Rembrandt, for although their art is not at all similar, they are both powerful and outstanding in either field. It is doubtful whether, since the time of Rembrandt (excepting Mr. Whistler), any single artist has combined to such a high degree of excellence these two forms of art.

Zorn might still stop there and be an exceptional genius, but there is that within his fingertips which urges him on to work with other materials and in other media. He is far more than a second-rate sculptor. Were it not that his figures must stand in comparison with his painting and his etching, they would be among the very first in the plastic art. It is only natural, being a Swede from the beautiful province of Dalarna, that Zorn should turn to wood-carving. Sweden is over half covered with grand forests. The love of the forest and wood as a material is bred in the bones of its people.



SERIES OF SPOONS CARVED FROM WOOD

BY ANDERS ZORN

It is not difficult to picture the long winter evenings spent in front of the open log fire, whittling all manner of utensils and forms from wood.

I had for a long time felt that the great artists have always overlooked wood as a material in which to express themselves. Surely, in many respects, it is far more desirable and expressive than clay or stone. Zorn, I think, has proved the truth of this so conclusively that the greatest of artistic skeptics could not continue to doubt it. There is in wood a natural grace and warmth which stone will never yield. Zorn, in most exquisite wood-carving, has revealed these qualities. For pure beauty of form it would be difficult to find anything more perfect than the series of wood spoons carved by his knife. His figures in wood also have an appeal which they would not give were they of any other material.

So Zorn has proved himself the native Swede by this one of his artistic talents, if in nothing else.

Then, too, the pencil must not be forgotten. It may not be, perhaps, a recognized form of art. Most artists have done little with it, and used the pencil only for roughing out primary compositions to be later exe-

cuted properly in oil and paint. But Zorn has left us pencil sketches, doubtless dashed off in the hours of his recreation, of extraordinary power and tone values. They are so good that a person almost wishes he had spent more time on them in actually painting, or at least etching them. The pencil is a difficult instrument of art and seldom self-sufficient, as the masses of sketches, for the most part artistically worthless, the majority of great artists have left behind them testify. Yet here again the ever-present talent of Zorn excels; he has given us pencil sketches that are real artistic gems and of value in themselves not because they foretell some finer work to follow in paint but are good work as they stand.

It is not so unusual for an artist to paint well in water colors. The technique is somewhat different from oil, but painters usually experience no difficulty with the aquarelle. Zorn, it must be said, uses water color expertly with a light touch of airiness and fantasy which the more rigid realism found in his oils would seem to belie. In fact, it seems to be his exceptional ability to adapt his thought and hand to the technique and material in which he is work-



ing in such a way that the very best artistic results are produced from each effort, and this indeed is the true mark of genius.

It would be impossible to get a better conception of the many-sided talents of Zorn

their best, while pictures were drawn from Norway, Finland, Germany, England, France and America, showing what a wide and international reputation Zorn enjoys. The collection of his widow, Fru Emma Zorn,



AUGUSTUS SAINT-GAUDENS

ETCHING

ANDERS ZORN

than from the recent "Memory Exhibition" in which all Scandinavia did honor to their greatest artist. The "Minnesutställning," as the Swedes call it, held first at Stockholm, comprised over five hundred of Zorn's work, paintings, etching, water colors, statuettes, pencil sketches and wood-carving. Probably a more complete representation of an artist's work has never been gathered together in the same room at one time. Swedish private and public galleries loaned of

contributed some of the best pictures, including two very famous paintings, "Soir d'ete" and "Mme. Rikoff," which she was able to buy back, the former from Paris and the latter from the Berlin National Gallery just before the exhibition. Indeed many paintings which had gone directly from the brush of the artist into the possession of some jealous owner were here shown for the first time to the public eye. In reality, this was more than a mere exhibition. It

was a complete history of the life of Anders Zorn spread out upon wall after wall of an art gallery. One was amazed at the prolificness of the man. Portrait after portrait came from his facile brush, always beautifully composed, well executed, and full of power. There are few artists who could stand having five hundred pieces of their work from all periods and stages in their development brought together without many things suffering greatly by the comparison with others. This to me was the surest proof of Zorn's greatness; each picture maintained its high level of accomplishment throughout the entire exhibition. There were a few of his younger things which perhaps did not measure up, but his work was so consistently excellent that the students and critics of art gazed upon each new canvas with increasing astonishment.

The simplest way to put it would be: "He *always* did *all* things well." After studying carefully five hundred or more works of art by one artist only to find the same even quality of workmanship, a person is almost led to believe that there is some truth in the little quotation beginning this article.

There is no question but that Zorn is one of the greatest of artists. Nature lavished her gifts upon him without measure. It is astounding that he should have been able to do everything so well. True, genius often has many sides, but it will probably be very long before another man will combine in his one person so many first-rate talents. Whatever mysterious force moves Zorn's fingertips with its magic, it is almost certain that in Anders Zorn lived one of the greatest and most versatile geniuses of all times.

## LONDON NOTES

SO MUCH has been going on this month (December) that my notes, owing to limits of space, can be but a catalogue of events.

The thing of major importance is perhaps the fact that for the first time in our history we have obtained a subsidy for British Opera; this has been given by the Carnegie Trust to enable the British National Opera Company to produce new works irrespective of whether or no they at first make a popular appeal; the new Director of the Company is Mr. Frederick Austin, who arranged and wrote the music for "The Beggars' Opera" and who has written, from old Scottish folk tunes, the music for John Drinkwater's scenario for the opera "John Burns" which is now likely to be produced, it would seem. This subsidy for opera is not all that a National Opera Company could desire, but it is a step in the right direction, and further developments may be expected in due time.

Another important event is the resignation of the President of the Royal Academy, Sir Aston Webb, the first architect who has ever held the post, and the election of Mr. Dicksee as the new president. It is difficult to understand why the R. A. has elected this Victorian painter when it has of late years gathered so many of the men of this present generation on to its council. But the problem of electing a P. R. A. is many-sided, certain artists refusing to give the

necessary time to administrative work; one or two could be named who would not take it on even for the honor it holds. Then again, many painters of renown are no good at public speaking, others hate society and big functions, and others have no instinct for presiding. In any event one wishes well to the gentleman of seventy who has been elected for four years to represent official art in Britain. Of his own style he has not been one of the greatest, but always a most sincere and fine painter.

He becomes *ipso facto* chairman of the Fine Arts Commission; and this commission has a big say in what will be exhibited in the British section at the International Exhibition of Decorative Art in Paris, 1925. The British Confederation of Art has circularized the press on this matter.

The British Confederation of Art has had a successful meeting with the Institute of Journalists and the Royal Institute of British Architects.

At Stepney School the Stepney Men's Institute has held an exhibition of art produced by working men, and a most interesting show it was. All the exhibits were by vanmen, dockers and unemployed, and the show was opened by Lord Eustace Percy.

Returning to the British Confederation of Art for a moment, it is worth noting that one of its affiliated bodies and its largest

supporter up to date has twenty members of the new parliament representing it in the House of Commons; this representation is not as direct as at first appears, but equally useful none the less, for what it means is that twenty members of the Federation, standing for one or another of the great political parties of the day, have been elected to parliament and have undertaken, in addition to their promises to their ordinary constituents, that they will look after the interests of the Federation, on whose behalf one person (not an M. P.) is always in attendance in the Lobby of the House.

One of the best signs of the times is the fact that instead of the usual vulgar Drury Lane Pantomime, which has run for quite two generations as an institution which seemed inherent in the blood of every Briton, we have the glad surprise of a production of the "Midsummer Night's Dream" under the art direction of Mr. Basil Dean, one of the younger generation of producers. The part of Titania was played by Gwen Frangcon Davis, the little Welsh daughter of a great Welsh singer (for whom, in days gone by, Elgar had written the "Dream of Gerontius" and who was the greatest Elijah of his generation). Miss Frangcon Davis made her first London success, it will be remembered, two years ago, at the Regent Theatre, when the Birmingham Repertory Theatre Company brought Rutland Boughton's lovely little opera, "The Eternal Hour," to town. Then, with the same company, she made an instantaneous success as Juliet in a recent production of "Romeo and Juliet" at the Regent; and at the Court she played, as she had previously done in Birmingham, in "Back to Methuselah" by Bernard Shaw. It is interesting to see her leap forward, in pure art, until now she holds the proudest position that any actress can hold on the British stage at Christmas time; for her beginnings were made at Glastonbury, the centre of all the mystic rites of England since pre-Druid days and the first home of the Christian faith, where in latter days certain artists have gone to live and work in the hope of founding once again an English style. As I have often said in these notes, signs of their faith and of a Renaissance in Britain are not wanting.

Citizen House, Bath (another centre of good endeavor with old traditions), comes

to London this Christmas, with a new play by Lady Margaret Sackville.

At the Old Vic (where in the last few years every play by Shakespeare has been performed before a popular audience) the Christmas fare is Hauptmann's "Hannele" and the far more beautiful play which was written and performed first by the Paynters and Glaziers in the fifteenth century, and today is recognized as one of the most perfect works of art in the world's literature of the drama. It is known as the "Chester Nativity."

Endless other activities of somewhat similar nature are on foot all over the country this month.

It seems almost commercial, after thinking of such works, to turn to the list of exhibition catalogues and invitations crowding up my desk.

Interesting shows have been given by Evaristo Vale (not one of the great ones of Spain), by an Australian artist, William Longstaff, by Japanese photographers at the Camera Club, by Martin Hardie of the South Kensington Museum, at the Fine Art Society, and by Mrs. Dick, who exhibited in Mrs. Snowden's house and who is a student of Alfred Stevens, the veteran English genius who lives in Belgium.

The French Gallery has been trying to beat a dead horse to life by showing a collection of "modern" French art which has been seen for years in Paris, and about which we cannot get up fresh excitement, except in that many of the works exhibited are fine while others are not worthy of the artists who did them; some of the works are even new, but the movement is no longer in fashion.

Another Australian painter to exhibit in London recently has been Mr. Glack, at the Beaux Arts Gallery.

An outstanding exhibition has been that of Marie Laurencin, at the Leicester Galleries; people are divided over her work, which is so fluid as to have been apparently only breathed on to the paper in a subconscious moment of half wakefulness; and there is something to be said for the person who complained that all the faces looked alike!

No one can dismiss Marie Laurencin with a word, but it is not at all necessary to rave about her.

AMELIA DEFRIES.



# THE AMERICAN MAGAZINE OF ART

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## "MINE AND YOURS"

All over this great land of ours in the year 1925, which is still so young, men and women with singleness of heart and inspired vision are striving to open the eyes of those who should see, to the beauty and significance of art in everyday life. It is a great work and one which is bound in time to bear fruit abundantly, but to every one of these devoted workers times of discouragement must come. To such, as to us, the following letter from Lorado Taft, than whom none has striven more valiantly in this field, will give courage as well as inspiration. It was addressed to the Secretary of the American Federation of Arts and is as follows:

I can think of nothing more important to this country than the work which the Federation is doing. Industry, Commerce, Sanitation, Education, all are necessities, but in great measure they are only means toward an end. The one thing which explains human life is Art, the bequest of the generations. "All passes; art alone remains." Lovingly created, it is transmitted like a prized heirloom, enriching and inspiring its possessors.

The average American is blind to the beauty which surrounds him; the heir of the ages, he is oblivious to his heritage. I think of those passionate words, "The eternal court is open unto you with its society, wide as the world, multitudinous as its days; the chosen and the mighty of every place and time." How pitifully few are those who respond! I used to tell our boys abroad that they seemed to be practically "immune" to art. It was not their fault. It is *mine and yours*, for we hold the key. I came home with a great sense of responsibility—a resolve to share as far as possible this companionship which means so much in our lives.

I recently heard a great educator say that the tacit implication in our schools is: "Study hard, Johnny, so that you won't have to work when you are grown up." It is a bad thing for any land when a portion of its citizenry is doomed to hard labor and ignorance and another class is encouraged to live by its wits. "If everybody hoed a little no one would have to hoe all of the time." Continue, good friends of the vision, to encourage the handicrafts in all of the schools of the country and the "Fine Arts" will blossom forth on every side.

Cordially yours,

LORADO TAFT.

In this same connection we would call our readers' attention to a paragraph in the annual report of the President of Columbia University, Dr. Nicholas Murray Butler. Reviewing the effects of the development of productive industry, time-saving and labor-saving devices giving a new and unfamiliar measure of leisure to industrial workers and others, he says:

With these changes there comes a new and difficult but very pressing educational and social problem. This problem is that of finding ways and means for the useful and agreeable occupation of leisure. This signifies that men must be taught new wants and given new tastes, such as can only be met and gratified by the judicious and fortunate use of those hours that need no longer be spent upon productive industry. Outdoor sports, enjoyment of nature, a love of the fine arts and a growing appreciation of their ideals and chief accomplishments; a love of reading, not merely that of any mechanically printed page, but of something which should be read for its form and style and nobility of thought, even more than for the subject-matter with which it deals or the information which it may convey—these are instruments for the worthy use of leisure. Moreover, some part of the leisure of every citizen, man or woman, should be given to the willing support of those causes, religious, ethical, relief, educational, which have the public interest as their end, and which in our American society are fortunately left for their advancement to the sphere of liberty and the voluntary cooperation of individual men and women.

Others have been thinking along the same

line. Frederick P. Keppel, President of the Carnegie Corporation, and Hamilton MacFadden, Director of the Santa Barbara Community Arts, at a recent meeting of the Playgrounds Association stressed the recreational value of art to the people. "I don't suppose," said Mr. Keppel, "any great civilization in the history of the world has ever gone on as far as we have with so few people drawing from that inexhaustible spring." From which he inferred that "we are either not nearly as far on as we think we are in civilization, or else are due for an extraordinary development of interest and understanding and participation in the arts." He urged community effort along these lines. Mr. MacFadden, however, stressed the need of leadership. Art, he believed, must permeate the home; the plea must be not 'Art for art's sake' but for life's sake. "When we get each individual in our community finding some means of making things beautiful, learning the value of form, learning the value of all the various instruments that mankind is using, then you can hope to build people who are broad-minded, who are locally loyal but internationally-minded. And it is on such a basis, it is contact with such ideas and such deals that is going to mean the uplifting of our common people. Civilizations pass away only when you restrict your high idealism."

What a great time to be living; what an amazing opportunity—an opportunity which comes to you and to me! What are we doing with it; what are we going to do with it, dear friends and members of the American Federation of Arts?

#### FEDERATION NEWS

**M**JULES JUSSERAND, for twenty-two years Ambassador of the Republic of France to the United States of America, retired from the diplomatic service and returned to his home in France in January. On account of his interest in art in America, repeatedly demonstrated, and his invariable willingness to lend assistance toward its development whenever called upon, M. Jusserand prior to his leaving was made an honorary member of the American Federation of Arts. His gracious letter of acceptance was as follows:

WASHINGTON, December 18, 1924.

MISS LEILA MECHLIN,

*Secretary of the American Federation of Arts,*

DEAR MADAM:

I am full of gratitude to President Robert W. de Forest and the Committee who are so good as to desire that I become an honorary member of the American Federation of Arts.

For lack of better titles, I have at least one which you kindly allude to, namely, my extreme interest in the development of art, artistic thoughts and an artistic atmosphere in America. This country must continue to grow at an even pace from every point of view: material, moral, political; and arts, in such a development, cannot and shall not, be forgotten.

I beg you to be so good as to convey my heartfelt thanks to the Federation and to believe me,

Respectfully yours,

(Signed) JUSSERAND.

In thus honoring M. Jusserand the American Federation of Arts honors itself.

Our readers will be interested to know that shortly before leaving Washington the French Ambassador and his wife, Madame Jusserand, presented to their feathered friends, the little birds whose acquaintance they had made in their walks on the outskirts of the city, a bird fountain. This was erected on the grounds of the Dickson Home for Men, and was cut from stone, brought from France—a simple but artistic and fitting design located in the neighborhood adjacent to the Piney Branch Valley which is soon to become part of the Washington park system.

Mention has already been made in these columns of an exhibition of paintings assembled by the American Federation of Arts which has been shown in the far Western States. The following letters with reference to the exhibition while at the University of Montana at Bozeman will be read with interest by all. President W. R. Plew of the University wrote as follows:

We are now coming towards the end of a wonderful exhibition of oil paintings secured through the Federation. The Exhibit has created tremendous enthusiasm both in the city and in the State College. They have been hung in a room in the department of Architecture built especially for such exhibitions, which just comfortably fills the room. We have had to date 1836 visitors not counting members of the local chapter. We believe that the Exhibition is more than ordinarily fine not alone on account of its quality but on its quality together with a variety. We believe that we will have very little difficulty in staging something like this at least once a year, since, by the cooperation of our Department of Archi-



ture, we are enabled to materially cut down expense in the way of light, heat and rent. . . .

Mrs. Joseph, who is chairman of the Program Committee, will no doubt soon be corresponding with you as to the possibility of arranging an itinerary for another similar collection next year.

We wish to assure you that everyone believes that the American Federation of Arts by such work may do a great deal to promote the appreciation of Art in these western states where it is not possible to see such things in any other way.

Later, from Mrs. Joseph, came the following fuller account:

The exhibit was wonderful—and how everyone enjoyed it. We had a splendid attendance record—around 2,500—I should think, and everyone was interested. They came again and again, and argued and discussed, and *talked art*. It was, I think, just the best possible time for the undertaking and everyone seemed eager and interested. We had every one from public school children to college students and arranged always to have informal promenade talks to any group who desired it. A prize of \$5.00 was offered to high school students writing best literary composition on "The Barnacle," by Eugene Higgins, and many unusual and original things were submitted. One entire school, some twelve miles away, came in motor cars one December afternoon to see the pictures, and not one group who came was disappointed.

We are planning now on *what* we shall have next year—and the next and the next. We cannot put on anything of less merit; rather do we hope to do something far better.

Is there any possibility of our having an exhibit next year of the works of men like George Bellows, Charles Hawthorne, Robert Henri, Childé Hassam, William Ritschel and others. Our people are a much travelled people. Europe isn't far away to them, and California, with its art development, is a background for many others. Bozeman is a college town; as you no doubt gathered, they (its people) appreciate very fine things.

We opened with a formal reception as planned and it was lovely. The Gallery we used in the Engineering Building is in the Architectural Department on the top floor, and the lighting and arrangement were particularly happy. Down a long corridor was the Gallery, and at the opposite end of the corridor was an orchestra of twenty pieces, far enough away so as not to disturb the Gallery. Then we had our regular monthly meeting in the Gallery for members only, and it was great fun. (Our membership has grown enormously since we undertook the exhibition.) We had questions typed, and each member was given a copy. These were written with the idea of provoking discussion, and the results were even better than anticipated. Instead of coming, looking about a bit, and then leaving, they remained to enjoy the discussion. You may not approve of this way of doing, but the big thing we had to do this year was to *interest* people—and we did it. We also had a popularity contest. Every one voted for their *three* favorites in order of choice. We excepted John Carlson's

"Silent Places" because at least 90 per cent would have placed that first. We took that for granted and left it out of the contest altogether.

The result was "Harbor Ice" by Mulhaupt, 1st; "The Drinking Place," by Henning, 2nd; "Gray Day in Brittany" by MacCord, 3rd.

I think the pictures were very well chosen. They *hung well* and they were interesting to talk about. Nice variety of style and technique and quality. Please let us know as soon as possible what you are planning for next year.

One of the requests for our Package Library has come lately from a worker in Pippapass, Kentucky. This is 12 miles from the nearest express office and these 12 miles are mostly creek bed, so that a good part of the journey has to be made in mid-stream. When the creek is high it becomes impassable, and the little colony is sometimes cut off for more than a week at a time.

Our member who is connected with the Community Center—which, by the way, is endorsed by the National Information Bureau—writes us as follows on the need of books on art:

Here I am having a History of Art class with first year college boys (and one girl) who have never seen a statue or seen a fine building except in printed pictures. I am wondering what the Federation's package reference library is like, and if it would be a help to me in my class. Although we have quite a large library for a mountain school, there is little or nothing on the Fine Arts. If I might only have one of the Eli Faure volumes (as I did at Lake Forest, Ill.) to illustrate mediaeval architecture and sculpture, it would be a great satisfaction. Once inside the mountains one does not dare the terrible roads again in a hurry.

It has occurred to us that other members of the Federation may possibly have books which they would be glad to contribute to this outpost in art education. The parcel post address is Pippapass, Kentucky. Express packages go via *Wayland, Kentucky*, and are hauled up by wagon or carried on mule back.

The following standing committee on Art Museum Extension has been appointed by the President: Florence N. Levy, Baltimore Museum of Art, Chairman; Henry W. Kent, Metropolitan Museum of Art, New York; L. Earle Rowe, Rhode Island School of Design, Providence; Homer Saint-Gaudens, Carnegie Institute, Pittsburgh; F. Allen Whiting, Cleveland Museum of Art. The purpose of this committee is to promote and assist the establishment of art museums throughout the country.



## NOTES

The beauty and charm of THE CLEVELAND mediaeval craftsmanship is MUSEUM ISSUES nowhere illustrated more A SECOND effectively than in the SUMPTUOUS armor of its knights and PUBLICATION warriors. This is evident on the pages of a sumptuous volume, just published by the Cleveland Museum of Art, which makes a material addition to the literature on this subject. The book is a catalogue of the collection of Arms and Armor presented to the Cleveland Museum by Mr. and Mrs. John Long Severance, and is printed at their expense in an edition limited to three hundred copies. The catalogue is for private distribution, with the exception of a small number set aside for sale. There is an opening note "On the Appreciation of Armor," by Dr. Bashford Dean, of the Metropolitan Museum of Art.

Scholarly notes on the objects comprising the collection follow, occupying approximately 225 pages. They are the work of Miss Helen Ives Gilchrist, a young Cleveland woman whose interest in armor was first aroused while in the employ of the Museum some years ago. This interest was intensified while in Europe during the war. Upon her return she took up the study of armor and worked at the Metropolitan Museum of Art in New York under the direction of Dr. Dean, and at Columbia University, where she received a master's degree for her thesis on armor.

The volume is printed on hand-made Swedish paper, bound in white vellum with marbled paper sides, and is an unusually beautiful example of bookmaking. There are 51 photogravure plates and numerous text sketches of armorer's marks, the latter drawn by Theodore Sizer of the Museum staff. This is the second important contribution made by the Cleveland Museum to the bibliography of art, the first volume being "Japanese Sculpture of the Suiko Period," by Langdon Warner, which was issued about a year ago.

An exhibition of paintings by Edouard Manet, Pierre Renoir and Berthe Morisot was shown at the Cleveland Museum from December 9 to January 15. This collection of works by the early leaders of the Impres-

sionist movement was assembled at the Carnegie Institute, Pittsburgh, where it was a leading feature during the fall. It was augmented at Cleveland by other loans, including the important canvas "Le Bon Bock," by Manet, lent to the Museum by Paul Rosenberg through Wildenstein and Company of New York. This painting, which was first exhibited in 1873, was the only example of Manet's work to become immediately popular. It was permitted to come to this country last year only because of the inability of the French Government to place an embargo on the picture which was en route from Berlin, and because popular subscription failed to raise the 1,800,000 francs necessary for its purchase. This exhibition was probably the most comprehensive showing of work by Manet, Renoir and Morisot ever assembled in this country.

J. T. F.

ART IN  
DETROIT

Four important paintings by masters of the Sieneze Italian School, and several other works of art, have

recently been acquired by the Detroit Institute of Arts. The paintings which the Institute purchased are "Madonna" by Guido di Siena, ascribed to the early fourteenth century; "Virgin and Christ Child" by Segna di Buonaventura, painted about the same time; "The Procession to Calvary" by Sassetta, who lived 1392 to 1450; and "Virgin and Child with Angels" by Benvenuto di Giovanni, a Renaissance artist. Another "Madonna," by Matteo di Giovanni (1430-1495), has been loaned to the Institute by Mrs. James S. Holden. Gutzon Borglum's marble bust of Abraham Lincoln has been given to the Institute by Ralph H. Booth. Another interesting recent acquisition is a collection of Greek and Far Eastern pottery vases.

Among the fine gifts which the Institute has received during 1924 is a tempera painting on wood by Sana Di Pietro, presented at Christmas time by Sir Joseph Duveen. This picture fairly rounds out the collection of Sieneze paintings at the Institute. It shows the Virgin and Child, with St. Bernardo, St. Jerome and the angels. Sir Joseph had sent the picture to Detroit in the first place with the idea of making a sale,



VIRGIN AND CHILD BENVENUTO DI GIOVANNI

but immediate funds being lacking, he decided, generously enough, to present the picture.

For three and a half weeks in December and January, the Detroit Institute exhibited a group of foreign paintings selected from the 23rd International Exhibition of the Carnegie Institute, whose Director, Homer Saint-Gaudens, opened the exhibition in Detroit with a lecture on "European Art and Artists."

The next event of importance at the Institute of Arts was the opening of an exhibition of seventeenth century Dutch and Flemish painting on January 9. This collection was made possible by the generosity of collectors the country over, through the instigation of Dr. Valentiner, the new art director here. The Joseph Widener collection of Philadelphia, the Epstein collection of Baltimore, the George J. Gould collection of New York, the Thompson collection of Chicago, the Frederick Wood collection of Toronto, with the Julius Haass and Henry G. Stevens collection of Detroit, are among the loaners to this interesting and, of course, very fine exhibition. Some of the finest examples of painting by Rembrandt, Vermeer, Frans

Hals, Jan Steen, Hobbema and Cuyp are shown.

During December and January the Detroit Society of Arts and Crafts has been showing a fine group of etchings from the Chicago Society of Etchers, which is making a tour of the country. Much interest has been exhibited by the always small public which takes cognizance of these things; the newly founded print club at the Institute is perhaps responsible for the more than usual interest displayed here this year in prints of all kinds. This club, under the direction of Miss Isabel Weadock, curator of prints, has studied the technical processes of etching and dry-point at their monthly meetings under various artists who are actually engaged in making etchings. At the end of each meeting they examine prints and discuss print making of all kinds. The membership is mostly made up of laymen of inquiring mind, with enough artists to make it interesting.

Another pleasant experiment in the "intime" art group has been tried successfully the past month by Mrs. F. J. Donovan, who has given several fireside teas and exhibited at the same time a group of paintings or etchings by Detroit artists. It is this sort of thing, carried on through the year, which brings the most enjoyment and in which the most real art appreciation is fostered. It is to be hoped that the "Art" energy which now goes into an annual "art week" may some time be suffused into the daily life and environment of the layman rather than being superimposed for one special week, as it now is.

M. L. H.

#### EXHIBITIONS OF INDUS- TRIAL ART

*The Museum News*, published twice a month by the American Association of Museums, announced in a recent number two important grants lately made to the Association by the General Education Board. The first carries an appropriation of \$1,000 to be applied to the cost of circulating among the important museums of the United States carefully selected exhibits of the best in American textiles, ceramics, glass, etc. The object of such travelling exhibits would be to increase interest in decorative art, to educate the public in regard to pro-

gressive tendencies in modern industrial art, and to stimulate the designer, craftsman and manufacturer by emulation and comparison. It is expected that the enterprise will be limited in the year 1924-25 to two exhibits. The second grant involves the sum of \$10,000 appropriated with a like purpose of advancing the cause of industrial art in America. It is to be used in defraying the expenses of bringing to the United States and exhibiting at the principal American art museums a representative collection of the finest examples of European decorative art selected from the Exposition of Modern Decorative and Industrial Art to be held in Paris during the summer of 1925.

"This considerable grant," says the *News*, "will enable the Association to take advantage of the exceptional opportunity afforded by the Paris Exposition to develop and bring to America an exhibit of the highest quality which will be welcomed by American museums and which can with advantage be exhibited in perhaps eight or ten of the largest cities for periods of about three weeks each."

It will be remembered that it was the General Education Board which has chiefly financed the surveys of industrial art in this country and abroad made in recent years by Prof. Charles R. Richards, now Director of the American Association of Museums.

THE MASSACHUSETTS NORMAL ART SCHOOLS

"Old Home Week," which was held last June to celebrate the fiftieth anniversary of the Massachusetts Normal Art School in Boston, was the subject of its interesting bulletin for November and December, 1924. Over four thousand persons have completed the school's course in the half century of its existence, and several hundred of these returned to participate in the entertaining activities which had been planned and promoted by committees under the leadership of Miss Lillian Phillips, one of the alumnae, and now vice-president.

The events of the week comprised two exhibitions, one historic and one artistic; the Clavilux recital, a pageant, a luncheon and "Old Home jubilee" on the final day, with a banquet in the evening.

A feature of the historical exhibition was a collection of personal mementos of Walter Smith, founder of the Massachusetts Normal Art School. The art exhibition was of a higher order than had been hoped, for the school training primarily develops teachers rather than artists who will have ample time to devote to their own art work. But many American artists of note have studied at the school, as revealed from the list of exhibitors, such names as Richard Andrew, Burtis Baker, W. B. Hazelton, Aldro T. Hibbard, William J. Kaula and Will Taylor.

The Clavilux is a new invention for "transforming abstract color into a living moving vehicle for expression," and two performances were much enjoyed by the audiences, and were preceded by an interesting discussion by the inventor, Thomas Wilfred.

The Pageant, having a prologue and epilogue to connect its historic significance with the school, included eight episodes, beginning with the cave artists and ending with Leonardo and Mona Lisa as the pinnacle.

The final banquet was attended by about five hundred guests, which was a distinctly successful ending to the reunion.

#### ART IN DENVER

An exhibition of pottery made in America was recently held at the Denver Art Museum, which showed the best obtainable examples of American fictile work involving the use of good taste. It included examples from the Denver Terra Cotta works, the George P. Heintz Tile Works, the Denver Art Pottery, Western Pottery Works, and from the Coors plant at Golden, which, though it does not produce work of a strictly artistic nature, but rather utilitarian, yet achieves such innate beauty of form, color and texture that its products fit well into an exhibition of this type.

Lustrous Pewabic, colorful Rookwood, and lovely early Van Briggles made at Colorado Springs before 1911 added eclat to the exhibition, as did the inclusion of examples of Grueby, Volkmar, Byrdcliffe, Robineau, and Varnum Poor.

The Business Men's Art Club had a meeting and exhibition at Chappell House



late in November, which was highly successful, as the attendance was double that of earlier meetings and the numerous examples of the members' work filled the walls of the dining room and overflowed into the library. After a short business meeting, one of the club members, J. J. B. Benedict, gave constructive criticism of every work shown, for the benefit of the club.

The Chappell School of Art has prepared a double summer programme. It is to hold one summer school in Denver and the other in Santa Fe, if plans now under consideration are carried out. The Santa Fe summer school would be a progressive undertaking, for, in addition to being a famous art center, Santa Fe is virgin land for students, as it has never had an art school.

In Denver's five senior high schools there has been formed a federated fine arts association having a chapter in each, and an alumni chapter. Each of these sends to the central council of the organization a representative of under and postgraduate interests in each of the arts, pictorial, sculptural and allied, as well as dramatic, musical and aesthetic dancing, making a total of at least eighteen members besides alternates.

With the purpose of developing the community's appreciation of art, the Concord (Mass.) Art Association, with the cooperation of the local high school, held a contest recently, offering prizes for the best essays on art subjects. A similar plan had previously been successfully tried by the Dayton (Ohio) Art Institute. The contest, which was open to all high school students above the freshman year, closed the end of January.

The pupils, who displayed much interest in the contest, found all the material for their work in the permanent collection at the Concord Art Center and in an exhibition of prints by the Brooklyn Society of Etchers, which had been sent out by the American Federation of Arts; the necessary reference books were available at the Concord Free Public Library.

Subjects for the essays were as follows: The Art of Etching (the expression of beauty and character in line); the Art of

Benjamin West, Thomas Sully, and Edward J. Malbone; Arms and Armor (the Crusaders); Ship Models (the days of clipper-ships on the high seas); Art of the Ancient Egyptians; the History of French Tapestry; Norwegian Carvings; Greek and Roman Glass Found in Tombs in Syria (its great beauty in form and color); Landscape Papers in Connection with Colonial Architecture (color and design); and Chinese Embroidered Shawls and Paintings on Rice Paper.

Miss Elizabeth Wentworth Roberts, secretary and managing director of the Concord Art Association, reports that it has had a very successful season, with an attendance of about five thousand five hundred persons and a materially increased interest shown by the schools of Concord and Lowell. This year the Association means to develop the commercial side of its enterprise. A professional has been engaged to take charge of all sales, in the hope of disposing of more of the works of art by American painters and sculptors, loaned to the Association for its annual exhibition.

DRAWINGS  
AT THE  
MINNEAPOLIS  
INSTITUTE

A collection of some eighty drawings by European and American masters, mostly of the nineteenth century, is the unique gift of a Minneapolis resident to the Institute of Arts in that city. As announced in the Institute Bulletin, this collection presented by Mrs. Horace Ropes in memory of her father, John De Laittre, was built up on the fact that sound drawing is the fundamental of all good work in the field of the pictorial arts, and that a full appreciation of the importance of drawing, both by students and "amateurs," could be best brought about in this manner. The first complete exhibition of the entire group of drawings and water colors justifies the aim of the collection. It covers the field of the last century to a broad and tasteful degree, ranging from the early years of the eighteen hundreds, from which time date the two drawings by Delacroix, through the Barbizon period, illustrated especially in two drawings by Millet, down to the modern movement, in which class can be found Picasso, Fougita, Bernard Naudin and the classical Maurice Denis, who as a matter of



ETCHING BY MILLET  
 PORTRAIT OF HIS DAUGHTER  
 JOHN DE LAITRE MEMORIAL COLLECTION

fact seems out of place in such nervous company.

French etchers are impressively represented, as are French sculptors. These names carry an idea of the scope of this branch of the collection: Bracquemond, Lepère, Lalanne, Beaufrère, Bejot, Beurdeley and Frélaut, among the etchers; Rodin, Maillol and Chana Orloff among the sculptors. Illustrators are numerous, among them being Steinlen, Forain, Max Beerbohm, Vierge (Daniel Ortiz), Constantin Guys, Gavarni, Rockwell Kent, Naudin and Georges Barbier.

Painters naturally predominate. Drawing has obviously served as the first step in painting and has developed chiefly as a means to something else, rather than as an end in itself. In this connection one notes in the De Laitre Memorial Collection the "Wine Press," a sketch for the famous mural by Puvis de Chavannes, and the sketch for "The Fishermen" by Bryson Burroughs, disciple of Puvis, the "Haymaker" by Millet, the sketches for "Phillip II" by Delacroix, the "Geese in a Storm" by Bracquemond, and several others. They all point to drawing as a preparation for work either on canvas or etching plate. Through them one traces the artists' first

impressions, the first coordination of certain material, perhaps even the first record of things which will later become compositions.

All this brings up the question: How, then, define good drawing? Here are many different styles, and many workers utilizing their gifts in different directions. Yet one must believe that some principle links one with the other and produces a general trend which, for lack of more exact words, is called "good draughtsmanship." Drawing itself has been defined as the expression of form upon a plane surface. In view of the variety noted above, one can scarcely make it more definite. Good drawing is, in a sketch by Leonardo, for instance, an energetic line, packed with the utmost observation and carried off with tremendous character. In Holbein we understand that good drawing is a refined and simplified statement of what Rubens called "the living, breathing truth." In particular, applying this method of criticism to the drawings in the Minneapolis Institute, one realizes that good drawing is largely a matter of character. It is a broad definition, but it allows us to include both the old and the new, as one must.

A. B.

#### THE BALTIMORE ART MUSEUM

A plan of administration based upon that of the Metropolitan Museum of Art has been proposed for the Baltimore Museum of Art by the Committee that has been studying the situation since the passage of the Million Dollar Loan at the polls last November, which assured a new building for the institution.

Mr. Henry Walters of Baltimore and New York was Chairman of the Committee. The project has been submitted to Mayor Howard W. Jackson and, following its announcement in the Baltimore newspapers, there was much favorable comment upon it.

A large and important exhibition of prints filled the galleries of the present Museum building during December. It was carefully chosen from the Garrett Collection, now in the Library of Congress, the Conrad Collection and other important sources in Baltimore and New York. The examples consisted of prints in the aqua fortis method, dry points, mezzotints, ancient woodcuts,

lithographs and the like. The display was especially rich in Durers and Rembrandts, among the old masters, and in Whistlers, Meryons and Hadens, among the moderns.

Later in the season a memorial exhibition of sculpture by Edward Berge, comprising the works shown not long ago at the Corcoran Gallery, Washington, will be held at the Museum. Mr. Berge's death last October is being lamented as the most serious loss Baltimore's art world has received in recent years.

W. W. B.

The eighteenth birthday of the Society of Arts and Crafts of Detroit, Michigan, was made the occasion, in December, of a dinner party followed by an evening of pictorial reminiscence. The attendance of over two hundred and fifty members and their friends, was the largest the Society has ever had. The entertainment afterwards comprised stereopticon pictures, which showed the early beginnings of the Society, its founders and members, and traced its history up to date, with views of all the important events connected with its growth, and the various ways in which it has influenced the art life of Detroit, both by inspiration and direct action. These pictures were selected from many hundreds, collected for the occasion by Miss Helen Plumb, director and secretary of the Society.

No better illustration of its rapid growth could have been afforded than the comparison between its first home, the rooms of the old Cranbrook press, where the first committee meetings and the initial craft exhibition comprising a few handwoven rugs and small articles of handwrought metal, were held, and the beautiful building which now houses the Society, its exhibition rooms filled with hundreds of fine examples.

Gales of merriment greeted many of the photographs of founders and members of the board of trustees, as they appeared in the styles of two decades ago. The thrilling entertainments of yesteryear, garden parties, suffrage parades, tableaux and outdoor dramatics, were pictured; and all of the Society's notable entertainments, beginning with the earliest Twelfth Night Revels, the

Cranbrook Masque, and early plays of the theatrical seasons.

The membership committee's report at the business session disclosed the fact that the Society not only has its first thousand members but is well along in getting the second thousand.

Miss Plumb, who has served the Society most faithfully since its inception, was granted a year's leave of absence. It will be a well-earned rest, for she has been untiring in her devotion to the Society's welfare and has done more to promote its interests than anyone else.

The Society's birthday party, one of the most delightful meetings it has ever held, closed with an appropriate program of old fashioned songs, given by the Players Club.

An exhibition of American Industrial art was held at the Carnegie Institute, Pittsburgh, Pa., from December 8 to January 18, under the joint auspices of the Department of Fine Arts and the Museum, after the manner of the very successful Garden Show held at the Institute about two years ago.

In the exhibition there was represented current work of many American manufacturers, assembled with the idea of demonstrating the progress of designers in artistic manufactures in the United States. All the objects in the exhibition were designed and executed in this country within the last two or three years. The exhibition followed the plan of the American Industrial Art Show at the Metropolitan Museum.

Because of the limited space at the Institute, it was not possible to show a great number of objects, but a sufficient number were selected to demonstrate the ability to produce in this country objects of applied art of fine type, especially on the basis of "quantity production" which is the only basis calculated to meet the requirements of current life.

The exhibition consisted of glassware, pottery, furniture, jewelry, laces and embroideries, metalwork, hardware, lighting fixtures, rugs, silver and goldsmiths' work, tapestries, textiles, leaded glass and wall-paper.

The material for the exhibition was





EXHIBITION AMERICAN INDUSTRIAL ART

CARNEGIE INSTITUTE, PITTSBURGH

assembled by Douglas Stewart, Director of the Museum, Homer Saint-Gaudens, Director of the Department of Fine Arts, and Edward Duff Balken, Acting Assistant Director of Fine Arts. The exhibits were installed by Mr. Harold Geoghegan of Carnegie Institute of Technology, who is also Curator of Decorative Arts at Carnegie Museum, and Henry Nash of the Department of Fine Arts. A special poster for the show was designed by Andrew Avinoff, of the Museum staff.

paintings, fourteen etchings and ordered a portrait of Mayor William E. Dever to be painted by Leopold Seyffert.

The Art Institute has recently acquired, through the Robert Alexander Waller Memorial Fund, a portrait of a young man, by Christopher Amberger, of the German School of Augsburg, who was one of the most influential artists of his day, living from 1500 to 1561 or '62. The painting has been in the possession of the family of the Countess of Dartrey, Monaghan, Ireland, for many generations.

Sculpture proved very popular at the Thirty-Seventh Annual Exhibition of American Paintings and Sculpture held at the Institute in November and December. Nearly a dozen pieces were sold, including three bronzes by the late Edward Berge of Baltimore. One of these, the "Sea Urchin," was acquired by Edward B. Butler of Chicago.

An interesting feature of the exhibition was the fact that, of the two hundred and sixty painters and sculptors represented, fifty-nine were former students of the Art Institute School, and seven are present instructors on its faculty. The work of the latter was conspicuous for merit, and two

Chicago has set an example  
NEWS FROM THE which many other cities  
CHICAGO ART would do well to follow.  
INSTITUTE This great metropolis is a  
AND SCHOOL a real patron of art and has  
been ever since the mayor-  
alty of Carter H. Harrison, Jr., under whose  
wise leadership a Commission for the  
Encouragement of Local Art was formed,  
and a certain sum of money set aside, to  
be expended annually in buying paintings  
by Chicago artists. One hundred and fifty  
paintings and etchings have been purchased  
to date. The Committee for 1924, with ex-  
Mayor Harrison, chairman, met at the Art  
Institute last month and bought ten more

were prize winners: Leon Kroll, who received the Potter Palmer Gold Medal and \$1,000; and John W. Norton, awarded the William M. R. French Memorial Gold Medal.

Raymond P. Ensign, Dean of the Institute School, has recently announced a new series of graduate scholarships, intended primarily to invite promising graduates of other art schools to work a year or more in the Institute's classes, for the mutual benefits derived from an exchange of ideas. The Board of Trustees has in part financed these scholarships, three of which are to be available very soon, through the cooperation of two members of the Board's School Committee, Arthur T. Aldis, and Robert P. Lamont.

A most important arrangement, and one new in the art educational world, was made at a December meeting of the School Committee of the Board of Trustees. This was the decision to grant a degree of "Bachelor of Art Education" to those completing a four-year course or its equivalent in the Teacher Training Department. Graduates receiving this degree must have completed one year of general college work in addition to the department's three-year course, and they will be granted licenses to teach in states and cities where they have heretofore been ineligible. The Massachusetts Normal Art School is the only other purely professional art institution granting degrees at present.

The excellence of the Institute School's training is constantly attested by the success of its graduates. The record of Rosendo Mauricio Gonzales is spectacular. In 1921 he was a youngster in San Antonio; in 1922, a student at the Art Institute; and now he is a noted caricaturist in New York City, whose sketches appear weekly in the *Brooklyn Daily Eagle*, and who has himself been interviewed because of the popularity and merit of his work.

Another graduate, Keith Gebhardt, was appointed Director of the Winnipeg School of Art, beginning last September, and reorganized its classes, aided greatly by his knowledge of the Art Institute's organization.

Nor is the school's reputation merely national. It has spread throughout the world, and has attracted students from virtually every state and territory of the United States, and from seventeen foreign

nations as well. These include England, Canada, Denmark, China, Japan, France, Russia, Austria, Korea, Sweden, Germany, British Honduras, Lithuania, Holland, Mexico and the Philippines. In December the second annual dinner was held in honor of students from other lands, under the auspices of the Domestic and Foreign Commerce Committee of the Chicago Association of Commerce, and it was attended by Art Institute students from ten different countries. Further contributing to the school's reputation abroad are exhibitions of students' work, such as that held at the art school in Helsingfors, Finland, in December, which had been taken thither by Elmer A. Forsberg of the Art Institute faculty, who is taking a year of leave and is spending the winter in the little Slavic nation. The exhibition was received with unusual interest.

The merriest of the school's parties during the Christmas season was held in the Club Room of the Art Institute by the Teacher Training Department, for one hundred under-privileged children, invited through the Chicago Commons. Expenses had been partly defrayed, as is the custom, by contributions on Tag Day, for which the tags were designed and printed by the department. Not one but two trees this year, a boys' and a girls', contributed by Mr. Goodman, one of the trustees, made a resplendent sight in their gay decorations. Santa Claus, looking younger and more slender than he is usually pictured, distributed gifts of dolls and toys made entirely by the students, which would have been just as interesting to recipients sixty years of age as to those of six years. This Children's Party is an annual event, and this year it was more successful than ever before, to judge by the kiddies' happy faces.

Another unusual entertainment which took place at the Institute the same day, December 18, was a motion picture of Rembrandt's life and paintings. The film industry would increase its helpfulness by making more pictures of this nature.

ART IN  
WASHINGTON

Under the distinguished sponsorship of Mrs. Coolidge, the French Ambassador, Secretary Mellon and Judge John Barton Payne, a meeting in the interest of art was held at the residence of

Mrs. William Corcoran Eustis in December. Mr. Robert W. de Forest, President of the Metropolitan Museum of Art and also of the American Federation of Arts, told those in attendance of what the Metropolitan Museum is doing to bring art to the people. Homer Saint-Gaudens, the second speaker, spoke on the need of art and its relation to everyday life. Leila Mechlin, Secretary of the American Federation of Arts, told how the great national organization came into existence through the vision and efforts of a small group of resident Washingtonians, and of how individuals of like vision and self-devotion are carrying on and making art a reality and a means to the increase of happiness in the more remote places in this country, as well as in the so-called art centers. It was announced at this meeting that plans were already in progress for a notable loan exhibition of paintings to be held in the late spring at the National Gallery of Art.

The Corcoran Gallery of Art has added to its permanent collection through purchase Daniel Chester French's latest completed group in marble, "The Sons of God saw the Daughters of Men that they were Fair."

An interesting exhibition of paintings by two famous Spanish artists, Anglada and Tito Cittadini, was held at the Vandyck Galleries under the patronage of the Spanish Ambassador during the latter part of December and the early part of January.

On January 12 a group of recent paintings by Leo Katz was shown at the Austrian Legation. These paintings will be on public exhibition during February in the National Gallery of Art.

In January at the National Museum a collection of paintings by Jean Georges Cornelius, and a group of bronzes by Brenda Putnam were shown under the auspices of the National Gallery of Art.

The special exhibition at the Corcoran Gallery of Art during January was a retrospective showing of landscapes by Willard Metcalf.

Mention was made in these columns last spring of a series of chamber music concerts given in the Freer Gallery under the joint auspices of the Music Division of the Library of Congress and the Smithsonian Institution through the generosity of Mrs. Frederick Shurtleff Coolidge. Recently Mr.

Herbert Putnam, Librarian of Congress, has announced a gift of \$60,000 from Mrs. Coolidge toward the erection of an auditorium specially designed for chamber music in connection with the Library of Congress, and as an adjunct of its Music Division.

Another room has been added to the Phillips Memorial Gallery, and in this a series of one-man shows is being held, beginning January 1 and continuing through the present season. The first of these consisted of a group of ten paintings by Marjorie Phillips, chiefly recent works—landscapes, still life, and city pictures painted during the summer and fall of 1924, further demonstrating the charming individuality of her exceptional talent.

The City Art Museum displayed in December and January an exhibition of 168 recent accessions, most of them purchased in October and November. They covered a period in the history of art from pre-dynastic times in Egypt to the nineteenth century in France. The largest group represented the art of Egypt, showing stoneware, statues, jewelry, scarabs and bronze utensils. Other groups comprised Greek, Etruscan and Roman objects of art, English silverware representing the work of two centuries, and Italian bronzes of which many were from the famous Heseltine collection. Throughout the exhibition were seen objects chosen with the desire to improve the Museum's industrial art collections.

In January the Museum exhibited paintings by Ramon and Valentin Zubiaurre, composing one of the few interpretative collections seen in the past two years, and they attracted much attention.

Mr. Louis Werner has presented to the Museum an important animal painting "Landscape and Cattle" by Marie Dieterle, which was loaned in 1913 for inclusion in the "Exhibition of Paintings Owned in St. Louis."

The Annual Thumb-Box exhibition of painting, sculpture and handicraft, numbering 313 items, was held in December and January at the Public Library, under the auspices of the St. Louis Art League. A first prize of \$50 and a second prize of \$25 were offered for each type of work. E. Oscar Thalinger and Manley K. Nash won



the first and second painting prizes, respectively; Caroline Risque and Erhardt Siebert the sculpture prizes; and Henrietta Ord Jones with her pottery, and Leola Bullivant with her brass and copper work, won the crafts prizes. Wheaton C. Ferris' \$50 purchase prize went to Gustav F. Goetsch for "Harbor at Sunset." Katheryn Cherry, Oscar E. Berninghaus and Gabriel Ferrand composed the jury of award, elected by the exhibitors.

Drawings in black and white by Albert Bloch were shown in the art room of the Public Library in December.

St. Louis paintings to be submitted for the Pennsylvania Academy exhibition were selected, on the 12th of January at the Noonan-Kocian Gallery, by a jury elected by the artist members of the St. Louis Guild. It included F. G. Carpenter, Harlan Fraser, C. F. Galt, Caroline Risque and Carl Waldeck.

The Art Lovers' Guild of Columbia held in December an exhibition of paintings by St. Louis artists at the University of Missouri, which were selected by John S. Ankeney, Professor of the Theory and Practice of Art. The exhibition included works by many of those already mentioned herein.

Flower paintings and portraits by Carle J. Blenner were shown at the Shortridge Galleries in December.

Healy's Gallery displayed, during the early part of January, a loan collection of paintings owned by St. Louisians.

Eight architects chosen by secret ballot of the St. Louis chapter of the American Institute of Architects will form a commission to supervise the laying out of the plaza plan, and the designing of the buildings thereon, the work to proceed under the project of the Municipal bond issue. The architects selected were J. L. Mauran, Louis La Beaume, William B. Ittner, E. C. Klipstein, J. P. Jamieson, T. C. Young, G. Gerrand and E. Helfenstetter.

MARY POWELL.

Chauncey Ryder, Herman  
ST. LOUIS MacNeil and Carl Krafft  
ARTISTS' GUILD composed the jury of award  
EXHIBITION for the 12th Annual Exhibi-  
tion at the St. Louis Guild  
of Artists which opened the last of December.  
Oscar E. Berninghaus won the Guild

Prize of \$300 for the best work of art with his "Autumn Days." He also received for "Fruit Vendor, Taos," the popular prize of \$50 offered by Arthur Kocian and known as the Noonan and Kocian Prize. It will be recalled that Mr. Berninghaus was awarded the Ranger purchase prize for "Their Son" at the National Academy of Design's recent exhibition.

The \$350 Chamber of Commerce purchase prize, for the best landscape of St. Louis or vicinity, was awarded to Tom P. Barnett for "The Stone Industry." "Old Town" by Katheryn Cherry won the Halsey C. Ives prize of \$100 offered by W. K. Bixby. The John Beverly Robinson landscape prize of \$50 was changed to a prize for merit and was awarded to Adele Schulenberg for her sculpture "Reverie." Takuma Kajiwaras' "Lucretia" won the Carl Wimar \$100 prize for figure painting. The George Warren Browne Memorial prize of \$50 for figure painting went to William Schevill for "Adam and Eve." Heinz Warnecke's portrait bust won the Frederick Oakes Sylvester Prize of \$50 for sculpture, offered by W. K. Bixby. Edward Mallinckrodt's \$50 prize for water color went to Florence Hazeltine's "Petunias." His \$50 prize for portraits was awarded to Gustav F. Goetsch for "Self Portrait." Tom P. Barnett's prize of \$50, offered for the best landscape painted in St. Louis in 1924 by an artist who had never won a prize at the Guild, went to Paula Fenske for "The Short Cut."

A group of paintings selected from this exhibition is to be circulated by the American Federation of Arts.

The Fifth Avenue Association of New York, a citizens' association which has as its object the preservation of the dignity and beauty of this famous street, and the improvement artistically and civically of the neighborhood contiguous, held not long ago a competition for the best and most artistic window display. The chief prize, a silver cup, was awarded to B. Altman and Company by a jury consisting of Alexander B. Trowbridge, Consulting Architect to the Federal Reserve Board; Edwin H. Blashfield, President of the National Academy of Design; Arthur S. Covey, Chairman of the

Committee on Paintings of the Architectural League; J. Monroe Hewlett, President of the National Society of Mural Painters; Bassett Jones, Member of the Illuminating Engineering Society; Hermon MacNeil, Past President of the National Sculpture Society; and George B. Rooney, President of the Metropolitan Display Managers. The task allotted this jury involved a careful consideration of the beauty achieved, of the merchant's point of view in the effort to render his wares tempting to the public, and the maintenance and development of the reputation of Fifth Avenue as standing for the best in quality, workmanship and style.

Of all the windows inspected, those of B. Altman and Company combined, the jury stated in its findings, in the highest degree dignified and simple arrangement, a definite historic interest suitable to the Centennial Anniversary in progress at that time, and a harmony in the composition of all, which in their judgment entitled this firm to the highest award. In addition a number of certificates of merit were awarded, and the committee stated that, with the hope of extending the value of the competition, they desired to point out the fact that many otherwise commendable efforts were marred by inartistic backgrounds; over-emphasis on lay figures with wax faces; and the crowding of merchandise in relatively small spaces. An improvement in lighting effects and a general avoidance of sensational and theatrical effects at the same time were noted.

The United States, and New York City particularly, are famous the world over for window displays. It is interesting to find among artists such complete recognition of this phase of business as a branch of art; and it is to be hoped that other citizens' associations in other cities throughout the United States will follow the example of the Fifth Avenue Association by holding similar competitions on the basis of art.

A unique exhibition of soap as a sculpture in white soap was held at the Art Center, New York, from December 15 to January 10. The exhibits were submitted in a competition instituted by the Procter and Gamble

Company for the purpose of calling the attention of professional sculptors to the advantages of white soap as a medium for the carving of small sculpture both in relief and in the round. Over five hundred pieces of sculpture were submitted, representing the work of about two hundred and fifty competitors. The jury of award, consisting of Chester Beach, A. Stirling Calder, Mrs. Bessie Potter Vonnoh and W. Frank Purdy, made the following awards: first prize of \$250 to Brenda Putnam for a work entitled "The Vamp"; second prize of \$150 to Margaret Postgate for "The Elephant"; and third prize of \$100 to Simon Moselsie for "The Rabbit." Miss Putnam also received first honorable mention for another work entitled "The Penitent." The second honorable mention went to Merlin Ritter of Minneapolis for a figure.

This competition was held as the outcome of a suggestion made by Miss Putnam, who has for some time been experimenting in the use of soap as a medium and who believes that it offers special advantages over other mediums now in use. "What I am trying to do," she says, "is to lift the soap carving out of the amateur and into the professional field. Soap carving is not child's play; it makes the most exacting demands on a sculptor's imagination, on his power of visualization, on his anatomical knowledge, on his sense of form and rhythm. No beginner can hope to achieve anything sculpturally significant with it, but the mature sculptor will find it a most inspiring medium; one that will tax his ingenuity and skill to the utmost and will lead him to *think* sculpturally. I believe this material has a high mission to perform and that it should be associated therefore in the minds of the people only in its more serious and mature aspect."

ART IN THE HOMES AND SCHOOLROOMS The movement for the placement of works of art in every schoolroom in the land, announced and given impetus at the 1924 Con-

vention of the American Federation of Arts, is gaining in strength. The Chairman of the Art Division of the General Federation of Women's Clubs, Mrs. Rose V. S. Berry, has lately sent a circular letter to art chairmen of women's clubs throughout the

country seeking to pledge every club-family to save or earn enough for itself, to buy a painting or a bronze by a living American artist for the home, and as clubs, to raise money for the purchase and placement of paintings and bronzes in the public schools. She says in part:

"The Art Division of the General Federation of Women's Clubs is seeking to begin at once to place paintings and bronzes by living American painters and sculptors in the homes and in the public schools of the United States. This is to stimulate interest in American art and in the American artist. No country has done so little for its artists; no country counts them less in its assets. 'Make it a duty to buy a thing of beauty' is the slogan for this undertaking. It is possible for \$25 to get a lovely little bronze, signed by a good American sculptor, the prices ranging all the way from \$25 to \$250 and up. Paintings by American artists range all the way from \$250 to \$1,000 and up."

In connection with this effort, the Painters and Sculptors Association of the Grand Central Galleries, New York, is offering a series of prizes, provided that purchases are made through them. The conditions are as follows:

"Out of every ten purchases, at an equal price, made of the Painters and Sculptors Association, the purchase that carries the most interesting story of the detailed account of raising the funds shall receive from the Painters and Sculptors Association an award of equal value.

"In order that the contest may be fair to all, the prices of the purchases must be agreed upon. They should range for paintings from \$250, \$300, \$500, \$750, to \$1,000 and more. The number of contestants for any one prize may not be less than ten. The number is not restricted to any one locality, but may extend over the United States.

"In order that the contest may be fair in the buying of bronzes, the prices should range from \$100, \$150, \$200, \$250, \$300, \$350, \$400, \$500, \$600, \$650, \$700, \$750, \$800, \$900, to \$1,000 and more. The numbers of contestants for any one prize may not be less than ten. The number is not restricted to any one locality, but may extend over the United States.

"This offer of awards shall stand until June 1, 1925."

For further information apply to Mrs. Rose V. S. Berry, Grand Central Art Gallery, 15 Vanderbilt Avenue, New York, N. Y.

FROM OUR ACADEMY IN ROME	Word has been received from Gorham P. Stevens, Director of the American Academy in Rome, that the Italians are to have a
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six-weeks summer school for American musicians similar in a measure, it would seem, to the American School of Music at Fontainebleau established and sustained by the French Government. In this instance the Italian Government, with equal generosity, has agreed to let the Villa d'Este be used for the school and the municipal theatre at Tivoli be turned over for operatic reproductions.

Prof. Tenney Frank, in charge of the School of Classical Studies at the Academy, writes Mr. C. Grant La Farge, Secretary of the Academy in New York, under date of December 1, as follows:

"Our program of outdoor work has now been completed. Though it included nine full-day excursions and fifteen morning lectures, only one postponement was necessitated by unfavorable weather. At present Professor Merrill is giving three weekly sessions to Martial and Professor Van Buren is lecturing one morning the week on sculpture.

"Thanks to liberal gifts from America the German Institute finally opened its library this month. Since its collection is more than three times as large as our classical library, we shall again be frequent visitors there though it is now at the opposite end of the city. In order to fill some of our own pressing needs, Professor Merrill has suggested that we appeal to University libraries for duplicates that they may possibly have acquired by legacies or purchases in bulk. His proposal met with our most hearty approval and we are hoping for a generous response to his letter which we have sent to the members of the Advisory Committee.

"Interesting excavations are under way to which we are being admitted with more than reasonable courtesy. In the Augustan Forum the ancient pavement will soon be



reached. The work is to be completed this winter and thrown open to the public in the presence of the King on 'Rome's 2678th birthday' (April 21, 1925). At Ostia Director Calza has at last found the marine gate, which proves to be in excellent state of preservation. At Cervetri, Mengarelli has, after a period of several years, begun excavations again with the aid of funds derived from America. Beneath San Sebastiano interesting rooms of great historical value are being found behind the tombs disclosed three years ago. Professor Majuri has now been placed in charge of the Scavi at Pompeii, an appointment which will doubtless ensure not only vigorous prosecution of the work, but also scientific observation, effective and timely publication of finds and a liberal policy toward scholars who wish to study there."

#### ART IN PROVIDENCE

During December, the three leading galleries gave exhibitions of decided interest and variety. At the Museum of the Rhode Island School of Design, the two small galleries were filled with a collection of paintings of still life. Such an exhibition was timely in view of the revival of interest in this phase of art, and this particular showing had an added merit in that it was retrospective in character. Twenty-eight well selected examples, a few from the permanent collection of the Museum School, but the larger number loans, were hung and the walls afforded an opportunity unusual in character for studying various schools of still life painting.

Radical examples of rank modernism were absent, and the canvases of the period of the earlier masters were happily well preserved and brilliant in color.

Two Chinese painted banners of the Sung and Yuan Dynasties were hung in the same gallery with two fine examples of Emil Carlsen, who in these lovely canvases created a tapestry effect with Chinese motives. "Kang Hsi Porcelains" and "The Picture from Thibet" were the titles of the Carlsen paintings.

Others represented were Ernest L. Major with a splendidly dramatic panel of "Peonies"; Wilton Lockwood with "Peonies" treated like delicate floral apparitions; Isabel Lilian Gloag with a luxuriously

Oriental panel of "Fuchsias" in a statuesque white urn; William M. Chase with a powerful study of peppers and utensils; Anna Fisher with her brilliant "Orange Bowl"; Dines Carlsen by "Delft and Brass," a distinguished work; Charles Walter Stetson by "Japanese Roses" from the permanent collection; John La Farge with a small but carefully painted study of "Flowers"; Claude Monet with a large panel of flowers rich in tone; Maurice Sterne, John Sharman, Felicie Waldo Howell, Walter Gay, M. Elizabeth Price, Pierre Auguste Renoir, Simon Verelst, Albert Andre, Hayley Lever, Gari Melchers, Laura Hills, F. C. Mathewson, Marion Powers, Jan Van Heysum, and Abraham Begeyn.

W. A. B.

#### NEW YORK NOTES AND GOSSIP

Giuseppe Trotta has received a commission for ten paintings from a citizen of Waterbury, Connecticut, where, for some little time after coming to this country from Italy, Mr. Trotta made his home.

The Guild of Needle and Bobbin Crafts, which has now permanent headquarters in Room 304, Anderson Galleries, New York, has been holding an exhibition and sale of weaving, quilting and embroideries made from rare old designs by Italian, Russian, Ukrainian and American needlewomen in America.

The New York Society of Painters, which has been holding its Seventh Annual Exhibition in the Fine Arts Gallery, New York, is sending out a collection of fifty paintings in oil of moderate size appropriately framed, representative of the works of its members. This will be shown first in galleries adjacent to New York City during the present winter and will later go to places more remote. The New York Society of Painters is a chapter of the American Federation of Arts, and announcement was made that the rules governing the Federation's travelling exhibitions will apply to this rotary show. Miss Catherine R. Bartoo, 39 West 67th Street, New York, is chairman of the committee in charge.

During December the galleries of the Salmagundi Club were filled with an exhibition of little pictures, thumb-box studies, representing summer and fall work of the

artist members. The gallery walls were said to fairly scintillate with color. There was great variety both in subject and in treatment. Prizes were awarded to Hobart Nichols, John F. Folinsbee and Harry A. Vincent.

To meet the needs of suitable studio and living accommodations at a reasonable cost, Miss Zella de Milhau, in cooperation with others public spirited and interested in the arts, is constructing a group of studios and duplex apartments on Prospect Place, a short street between 40th and 41st Streets at First Avenue. These overlook the East River and are in what was once a fine old residence section which is now being redeemed. It is only five minutes' walk from Grand Central Station. The plan is for cooperative ownership, and the architect's drawings and plans would suggest ideal living and working environment. Miss de Milhau is well known as an etcher, a member of the National Arts Club and other organizations. It is an interesting experiment and one which, if successful, should be conducive to the betterment of art.

The silver medal of the Fifth Avenue Association for the second best building to be erected in the Fifth Avenue district during the year 1924 was awarded to the American Radiator Building which is located on West 40th Street, opposite Bryant Park. This is in fact a more notable building than that to which the first gold medal was awarded.

The American Academy of Arts and Letters has elected as members Willard L. Metcalf, the painter, Henry K. Hadley, the composer, and Royal Cortissoz, the art critic, completing a list of fifty members which is the limit of the organization.

### ITEMS

The Bureau of Education, Department of the Interior, Washington, has lately issued, as Reading Course No. 23 (Revised), a pamphlet on "How to Know Architecture," by Richard F. Bach, Associate in Industrial Art at the Metropolitan Museum of Art, and Extension Secretary of the American Federation of Arts. This is a six-page folder setting forth on a single page the significance of architecture, giving a reading course consisting of eleven volumes covering ancient,

mediaeval, Renaissance and modern work. To anyone giving satisfactory evidence of having read carefully and intelligently not less than ten of the suggested books the Bureau of Education will give a certificate bearing the seal of the bureau and signed by the Commissioner of Education. Copies of the course and requirements may be secured by addressing the United States Bureau of Education at Washington or through any of the state agencies.

Six representative paintings by contemporary American artists were donated at Christmas time to the Harrison Gallery of the Los Angeles Museum of History, Science and Art, by Mr. and Mrs. William Preston Harrison. They are: "The Altar Cloth" by Hugh H. Breckenridge; "The Bridge" by Gardner Symons; "The Windjammer" by Henry B. Snell; "Reflection" by Robert Reid; "Little Town of Bethlehem" by Elliott Daingerfield; and "Passing of Winter" by Paul King.

Mr. and Mrs. Harrison purchased twelve aquarelles by Joseph Pennell, which will eventually be also presented to the Museum. They were included in a three-man show there, of works by Childe Hassam, Joseph Pennell and Maurice Sterne, from December 12 to January 2.

A new Harrison Gallery is now under construction as part of the new Museum Annex and will be completed in about a year. Mr. Harrison's portrait was painted by Wayman Adams in New York last May, and Mrs. Harrison's portrait is now being painted by Robert Henri, who went to the Pacific Coast about the middle of January. Both portraits are intended for the Museum.

As an evidence of the increasingly large part that art is playing in the life of the community, extending even to the hospitals, comes a very interesting little catalogue of the art collections of the State Hospital at Yankton, South Dakota. This list, which was compiled by a Mrs. Jennie M. Sanders, of Armour, S. Dak., includes 187 works, most of which are owned by the institution itself, some of which, however, are from private collections, lent by individuals. In the latter category mention may be made of a group of fourteen paintings owned by Dr. G. S. Adams.

## BOOK REVIEWS

**THE APPRECIATION OF ART**, by Eugen Neuhaus. Ginn and Company, Publishers. Price, \$3.00.

The purpose of this book, as stated in the preface, to treat of art as a whole in its general relations to society, has been well carried out. It is intended primarily to provide a study suggestive rather than exhaustive, in preparation for a college course in art, or as collateral reading for such a course.

Written by a man who is a practical artist as well as an instructor, it should fill a long-felt want in providing a discussion which may bridge the chasm between the lay mind and the too-technical or too-aesthetic works generally used.

It deals not alone with painting and sculpture, the popular idea of "art," but considers, also, everything which has a decorative as well as a utilitarian purpose. It discusses metal hinges as well as "Mona Lisa," and modern furniture along with ancient and modern architecture. Carpets, photography, and even good taste in framing pictures are treated with as much dignity as the works of Michelangelo and Raphael.

The style is admirably adapted to securing and holding the interest of students, as it is informal, and punctuated with an occasional glint of humor. The subject is well developed, proceeding from the known to the unknown with a logic not popularly expected of an artistic temperament.

The book is profusely illustrated, and the pictures carry illuminating comments by the author.

He makes an admirable argument for democracy in art, i. e., an equal respect for industrial as for fine art, and, in a remarkably broad-minded way, attempts to reconcile the lay reader with the incomprehensible moderns, and the unpopular artist, who is yet considered high by those in the profession.

The author must also have an unerring knowledge of human nature, for he astutely points out some of our inartistic mistakes and offers constructive suggestions. He further explains the difference between the public's taste in art and the artist's viewpoint.

In view of the book's wide scope and

successful handling, it would be difficult to find a work better suited not only to the young student but also to the older individual interested in self-improvement along cultural lines.

**THE ART TREASURES OF EDINBURGH**, by W. G. Blaikie-Murdoch. J. & J. Gray, Edinburgh, Publishers. Price, \$5.00.

The city of Edinburgh is so great a work of art that one often forgets to look for expressions of art of a different character within her boundaries. Even to shut oneself up briefly in the Scottish Art Museum or Royal Academy Gallery takes strength of character, for it means shutting out a vision of the Castle towering high above Prince's Street. The author of this book, which is addressed not to art experts but to the casual visitor, has hunted out the art treasures of this queen of cities, which are hidden away in private collections, public buildings and the like and describes them delightfully in chapters dealing with Portraits, the Art of Italy, Spain and France, Germany, Flanders and Holland, Oriental Art and Scottish Art.

**LANDSCAPE PAINTING, FROM CONSTABLE TO THE PRESENT DAY**, by C. Lewis Hind. Universal Art Series. Edited by Frederick Marriott. Charles Scribner's Sons, New York, Publishers. Price, \$8.50.

The first volume of this work considered landscape painting from Giotto to Turner. This second volume continues in the same manner the record to the present day. The author agrees with Mr. Wyndham Lewis that "The real history of painting is only to be read in the works of the greater painters," but when he came to the later nineteenth century he was obliged to drop the leaders and to consider their work in groups. "A man may seem a leader," he says, "while he is living, but it is wiser to wait."

Mr. Hind spent four years in the United States studying the work of our American landscape painters, and it is probable that they have here for the first time in an English book a recognition which, though perhaps, as he says, is not adequate, is comprehensive and sincere. It was not many years ago that a distinguished London editor said to the present reviewer: "How can you have landscape painters in America when you have no atmosphere?" Mr.



Hind in this volume explains the phenomena.

All who have read "Art and I," those delightful familiar conversations on art by Mr. Hind, will know without being told the character of this book, the delightful familiarity of its discussions, the thoughtful manner in which each artist's work is considered. It is enjoyable as well as instructive reading, the best and most comprehensive treatise on the subject that has yet been issued, and though many photographs gathered as illustrations had to be left out, a sufficient number are included for the purpose of study and comparison.

**ART STUDIES—MEDIEVAL, RENAISSANCE AND MODERN.** Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Price, \$3.50.

This is the second volume of a series to be published yearly, the first of which was issued in 1923. It opens with a fitting tribute to Prof. Allan Marquand, whose death occurred September 24, 1924. He was founder and head of the departments of Art and Archaeology at Princeton and gradually extended its curriculum until it became one of the largest departments of the university. To this school it is truly said "he left something far more valuable than the books and equipment which he provided from his personal means, or the staff which he recruited—namely, his own example of painstaking and devoted effort." In his great catalogue raisonné of the works of the Della Robbia family he left an enduring monument. This volume contains one of his last essays, a discussion of "The Barney Madonna with Adoring Angels, by Antonio Rossellino." It follows the opening essay which is on "The Life and Works of Francesco di Giorgio" by Arthur McComb, and is followed by chapters on "The Stucco Altar-Frontals of Catalonia, by Walter W. S. Cook; "A Source of Mediaeval Style in France," by E. Baldwin Smith; "Two Snow Laden Pines," by Frederick Mortimer Clapp; and "Antonello da Messina's Venetian Altar Piece of 1476," by Frank Jewett Mather, Jr. All are illustrated; each is profoundly scholarly. There is not enough scholarship in our study of art today in this country, and though there is a wide gap between scholarly knowledge and loving

appreciation the former may prove a strong foundation for the latter. Certainly it should be occasion for pride that a scholarly knowledge of art such as these essays manifest is now to be found here in the United States in the ranks of our leading university professors.

**MODERN MASTERS OF ETCHING:** A new series of Monographs each containing photogravure reproductions of twelve representative plates. With an introduction by Malcolm C. Salaman, Hon. Fellow of the Royal Society of Painter-Etchers and Engravers. Size Royal Quarto (10 x 12½ inches). Published by The Studio, Ltd., London. Price, 5s. net. B. F. Stevens and Brown, agents for America: 33 Pearl Street, New York.

The first two of this interesting series are devoted to the work of Frank Brangwyn and James McBey. Both etchers are so well known that they scarcely need to American collectors an introduction, but this opportunity for those who cannot acquire original works of securing facsimiles of extraordinary closeness to the originals is well worthy of remark. Here are twelve admirable reproductions of the works of each of these leading British masters to be had almost for a song—five shillings being approximately in our money \$1.25, or a little over ten cents per print. To the quality of the reproductions we cannot give too high praise. The choice of subject, furthermore, is excellent, though we regret that Mr. McBey's etching of trees, leafless, and branchless, standing as a witness on French soil to the crime of war, one of the most dramatic of all of his works, is not included among the illustrations in his volume.

**SPANISH GARDENS AND PATIOS,** by Mildred Stapley Byne and Arthur Byne. J. B. Lippincott Co., Philadelphia and London; The Architectural Record, New York, Publishers. Price, \$15.00 net.

For more than fifteen years Mr. and Mrs. Byne, the authors of this sumptuous volume, have devoted their attention to Spanish art. For some years now they have made their home in Spain where they have now a permanent residence. They are Corresponding Members of the Hispanic Society of America; authors of "Spanish Ironwork," "Spanish Architecture of the XVI Century," "Spanish Interiors and Furniture," etc. It is said that their books are characterized

by a complete knowledge of the country such as the casual visitor could not possibly gain.

The authors, in their foreword to this book, say that it is their hope that the unusual features of Spanish gardens may attract in a practical way those who ought to have a large community of interest with the country that first carried civilization and culture to the New World. They tell how the true Spanish garden is of Asiatic derivation; how it harks back to Persia; how the Moors, who brought the knowledge of this garden art to Spain, were "no artless children of nature," to whom a garden was not a walled-off piece of cultivated ground but a work of art produced in accordance with a man-made design through scientific knowledge and traditional standards, emphasis being placed on man's, not on nature's contribution. They give the key to an immediate understanding of the Spanish garden by explaining that it is a matter of tiles and of green, of odorous green, not a place of flowers nor of bloom; and they devote the greater part of the book to the gardens of Southern Spain because these are the most characteristic.

Patios are included because, "being at the same time an indoor garden and an outdoor salon, they illustrate the Moorish intent to draw outdoors indoors"—to have no sharp contrast between these two settings of the daily life. A few old Andalusian cloisters are given because "they represent the sort of arcade and court that served as a prototype for the early missions built by Spanish priests and monks in America."

From beginning to end the book is delightfully written, with clearness of expression and great enthusiasm for the subject, held, however, in reasonable check. While fully informing it induces to further inquiry; the reader is moved with a desire to see for him or herself. One chapter is devoted to garden accessories; one is entirely given up to the Alhambra garden; others treat of typical patios and gardens of Majorca, with which we in America are becoming acquainted today through the paintings of contemporary Spanish artists.

There are numerous full-page illustrations, reproductions of photographs, sketches and plans made purposely for this volume, which add greatly to its value and interest.

**A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD**, by Sir Banister Fletcher, F. R. I. B. A. Seventh edition, completely revised and enlarged. Charles Scribner's Sons, New York, Publishers. Price, \$12.00.

For the student of architecture this book will prove a veritable encyclopaedia, and as a book of reference it is invaluable. The history of architecture is given chronologically, from the earliest days of Egypt of which we have record to the present time. Part II deals with the non-historical styles such as the Indian, Chinese, Japanese and ancient American architecture. There are no less than 3,500 illustrations, and the fact that the work is now in its twelfth edition is sufficient evidence of its value.

**THE MANSIONS AND HISTORIC HOMES OF THE HUDSON VALLEY**, by Harold Donaldson Eberlein. Published by J. B. Lippincott Company, Philadelphia. Price, \$10.

It is a pleasure to take this book from its carton and find the pervading buff and blue of old continental uniforms and the vignetted gable of an old Dutch Colonial farm house, presaging a truly American presentation and inviting to an informing but charming excursion up the Hudson River Valley under Mr. Eberlein's guidance.

The form of the book is not new, the Lippincotts having to their credit a long list of similarly presented subjects, books prepared for a limited audience, with a limited number of copies printed, and frequently selling at old book stores at advanced prices when out of print but still desirable.

To one expecting a treatise on the architectural development of this early settled section of our country there will be surprise, for Mr. Eberlein has dropped almost entirely the technical analyses of his earlier works and has written history in purely narrative form, using, as he puts it, the old houses as "pegs on which to hang the links of memory." After a general view of the impulses of settlement and methods of colonization we are brought to the old homes, standing as the still tangible results of the effort of their age, and, in spite of his persisting affectation of old English and modern phonetic spelling in combination, Mr. Eberlein gives flavor and color to the old stories which give to the old homes such glamor and with which they show such intimate connection.

There is also little of argument. A tilt is taken with the bogey of feudalism, by some alleged concealed in the Dutch Patroonships and later English Manors, and we are reminded that the former were established under a Dutch republic and the latter after the model of the most favored freehold manors of England. There is an appeal—there is always this appeal—that these old representatives of our past be given sanctuary from time's decay and even more destructive improvement; but mostly the narrative carries one along from New Amsterdam up to Albany and back to New York again with friendly visits all the way, renewing from afar, perhaps, acquaintance with our history and the old houses around which our history grew.

L. M. L.

**THE DECORATION AND FURNISHING OF HOMES**, by Ruth Robinson Tregenza, Instructor in Fine Arts, Teachers College, Columbia University. Published by the Bureau of Publications, Teachers College, Columbia University, New York.

These plates, measuring approximately 16 x 20 inches, have been carefully and laboriously prepared to bring to the attention of teachers elements in the art of design as applied to everyday life. In all probability they serve their purpose admirably, but to the reviewer they would seem to attempt to cover almost too wide a field and to lack orderliness of arrangement and unity in effect, thus discounting at a glance the very purpose for which they are intended. The charts are accompanied by a pamphlet giving additional explanation, an outline descriptive of furnishing a five-room house, and a bibliography on Interior Decoration.

**MEMOIRS OF THE AMERICAN ACADEMY IN ROME—VOLUME IV.** Published by the American Academy in Rome, Italy. Price, \$4.00; postage extra.

Volumes I, II, and III, of this series were issued in previous successive years but can still be had and at moderate cost. Like the present volume they are records of investigations and studies made under the auspices of our American Academy in Rome. The contents of this fourth volume is as follows: "Stucco Reliefs of the First and Second Centuries Still Extant in Rome," by Emily L. Wadsworth; "The Casino of the Semi-

circular Colonnades at Hadrian's Villa," by James H. Chillman, Jr.; "Roman Entasis," by Gorham P. Stevens, Director of the American Academy in Rome; "A Restoration of the Temple of Zeus at Olympia," by James K. Smith; and "The Date of the Arch of Constantine," by Alice Walton.

All of the books in this series are folios. They are beautifully printed on fine quality of paper—far better, alas, than that often employed in our book making in this country—and the illustrations from half-tones and drawings are sumptuous and well done. To the archaeologists and those particularly interested in the art of the past in its relation to the present, these volumes should have uncommon interest. They may be ordered through the American Federation of Arts or directly from the American Academy in Rome, addressing it care of the New York office, 101 Park Avenue.

**BALLARD COLLECTION OF ORIENTAL RUGS.** A Catalogue prepared and arranged at the John Herron Art Institute by Director J. Arthur MacLean and Dorothy Blair in connection with a special exhibition of Oriental Rugs held at the Institute in October, November and December, 1924. Privately published by James Franklin Ballard.

On May 22, 1922, Mr. Ballard presented to the Metropolitan Museum of Art, 129 rugs from his collection, this number being required, with what the Museum had, to make their collection the most notable and comprehensive one contained in any museum in the world. The present collection, represented by this catalogue, contains few Persian pieces but it is representative of some of the choicest examples of Asia Minor rugs to be found, and a few Indian, Caucasian, Chinese (including one rug from the Emperor's Palace), and other miscellaneous rugs of rare quality, being the best possible examples of their kind. They have been largely acquired from other collections and antiquarians and represent over 350,000 miles of travel over various parts of the world. Each is reproduced in the catalogue, which has as a frontispiece a reproduction of a XVIth century Indian rug in color. The volume contains descriptions of each rug, a bibliography on rugs, and a carefully prepared index. The book was printed at the Hollenbeck Press, Indianapolis.



# IN THE NEW YORK GALLERIES—MARCH

Possibly because we think of February as the shortest month in the year or possibly because so many important exhibitions opened in February, a number of them are scheduled to continue into March, giving ample opportunity for the delinquent gallery visitor to atone for omissions and make the rounds, or for the especially interested to pay a second or third visit.

The New Gallery, 600 Madison Avenue, reports that the Brooklyn Museum purchased "Old Trombola" by Boris Grigoriev just before the latter left the country. For the coming month there will be seen paintings by Bein.

Ernest Lawson will show his paintings in the Daniel Galleries, 600 Madison Avenue, this month.

At the Ferargil Galleries, 37 East 57th Street, under the auspices of the Garden Club of America, an exhibition will be held, occupying both floors of the gallery, and including garden furniture and pottery, also paintings of gardens.

At the Keppel Galleries, 16 East 57th Street, the etchings by Charles Woodbury will continue on view, to be followed later by an exhibition of the lithographs of the late George Bellows.

The water-colors of the Nile and Jerusalem by Taber Sears will continue on view at the Macbeth Galleries, 15 East 57th Street. The New England

landscapes by Charles H. Davis will be on view until the 3rd. From the 24th to April 13th will be shown landscapes of Pennsylvania country by Redfield; all are new work.

The exhibition of the New Society of American Artists which opened at Knoedler Galleries, 14 East 57th Street, in February will continue this month.

At Durand-Ruel's, 12 East 57th Street, a special exhibition of the work of Arthur B. Davies may be seen. It will be interesting to note paintings by one of the foremost creative painters of America hanging on the walls where the work of the foremost French painters habitually hangs.

The Milch Galleries, 108 West 57th Street, have arranged three interesting exhibitions for the month. The first will be paintings by John Noble, to be followed by the landscapes of Bruce Crane, these to be succeeded by a showing of the new work of Jonas Lie.

The exhibition of Seraphim Soudbinine's paintings, which opened in February, will continue on view at the Reinhardt Galleries, 730 Fifth Avenue.

Harlow Galleries, 712 Fifth Avenue, aside from the collections of the prints continuously on view, will hold a special exhibition of marine paintings by Charles R. Patterson.

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From the 2nd to the 16th, the Ehrich Galleries, 707 Fifth Avenue, will have an exhibition of paintings and sculpture by Dorothy Rice.

The Rehn Galleries, 693 Fifth Avenue, from the 1st to the 15th will show paintings and water-colors by Carrigan, winter and spring landscapes and also marines. Simultaneously are to be seen water-colors by Howard Giles, scenes made from his island home off the coast of Maine. From the 15th to the 30th Leon Kroll will show his figure compositions and landscapes.

At the Kennedy Galleries, 693 Fifth Avenue, the promised exhibition of Sir D. Y. Cameron's etchings will be held. It is expected that the three new plates Sir David completed last year will be included.

The Kraushaar Galleries, 680 Fifth Avenue, will have paintings by the landscape architect, Charles D. Lay.

Recent sculpture by Elie Nadelman, mainly in marble, will be on view during the month at Scott and Fowles, 667 Fifth Avenue.

The Toulouse Lautrec exhibition will continue on view at the Wildenstein Galleries, 647 Fifth Avenue.

The Ackerman Galleries, 10 East 46th Street, will have this month Benson's etchings, including his latest publications. This exhibition is by way of a grand finale in exhibitions held in the old

galleries, for before the opening of the next exhibition, the Ackerman's hope to be installed in their new quarters in 50 East 57th Street.

The Ralston Galleries, 4 East 46th Street, had no plans for this month at the date of our going to press, owing to the death of Mr. Ralston.

During this month the Grand Central Art Galleries, Grand Central Terminal, will have an exhibition of portraits by artist members, including work by Sargent, Benson, Hawthorne, Wiles, Seyffert, Johansen, Cecilia Beaux. In all, some forty portraits will be shown. Concomitant with this exhibition will be held one of the work of Walter Beck, characterized as interpretative paintings, to differentiate them, one assumes, from the purely objective type.

The Whitney Studio Galleries, 10 West 8th Street, will have black and whites by club members. Some eighty drawings by about forty people will be on view.

The Annual Exhibition of the New York Society of Ceramic Arts which opens at the Art Center, 65 East 56th St., Feb. 24th will continue to March 14th. Here also through March 7th may be seen Decorative Paintings by Caro-Delvaile.

The National Association of Women Painters and Sculptors will hold their Thirty-fourth Annual Exhibition in the Fine Arts Galleries, 215 West 57th Street, during the first two weeks in March.

# AMERICAN ART ANNUAL

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Bulletin—March, 1925

## TRAVELING EXHIBITIONS

Paintings from Venice Exhibition . . . . .	Jacksonville, Ill.
Paintings lent by the Metropolitan Museum . . . . .	Fort Dodge, Iowa.
Paintings from 1924 Winter Exhibition of the National Academy of Design . . . . .	Austin, Texas. (2 weeks)
Paintings from 1924 Winter Exhibition of the National Academy of Design . . . . .	San Antonio, Texas (2 weeks)
Exhibition by a Group of Boston Artists . . . . .	Miami, Fla.
Paintings lent by the Grand Central Art Galleries . . . . .	Oberlin, Ohio.
1925 Water-Color Rotary . . . . .	Syracuse, N. Y.
Providence Water-Color Club's Exhibition . . . . .	Schenectady, N. Y.
Water-Colors by Lesley Jackson . . . . .	Joplin, Mo.
Etchings by Members of the Brooklyn Society of Etchers . . . . .	Columbus, Ohio
School Art Work . . . . .	Trenton, N. J.
Wood-Block Prints (New Collection) . . . . .	Newark, Del.
Prints for the Home (A) . . . . .	Baltimore, Md.
Real Lace . . . . .	Menomonie, Wis.
Textile Designs and Fabrics . . . . .	Philadelphia, Pa.
Advertising Art . . . . .	Cincinnati, Ohio
Photographs of Architectural Subjects (A) . . . . .	Dayton, Ohio
Photographs of Architectural Subjects (B) . . . . .	Dayton, Ohio
Exhibition of Small Bronzes . . . . .	Utica, N. Y.



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MARCH, 1925

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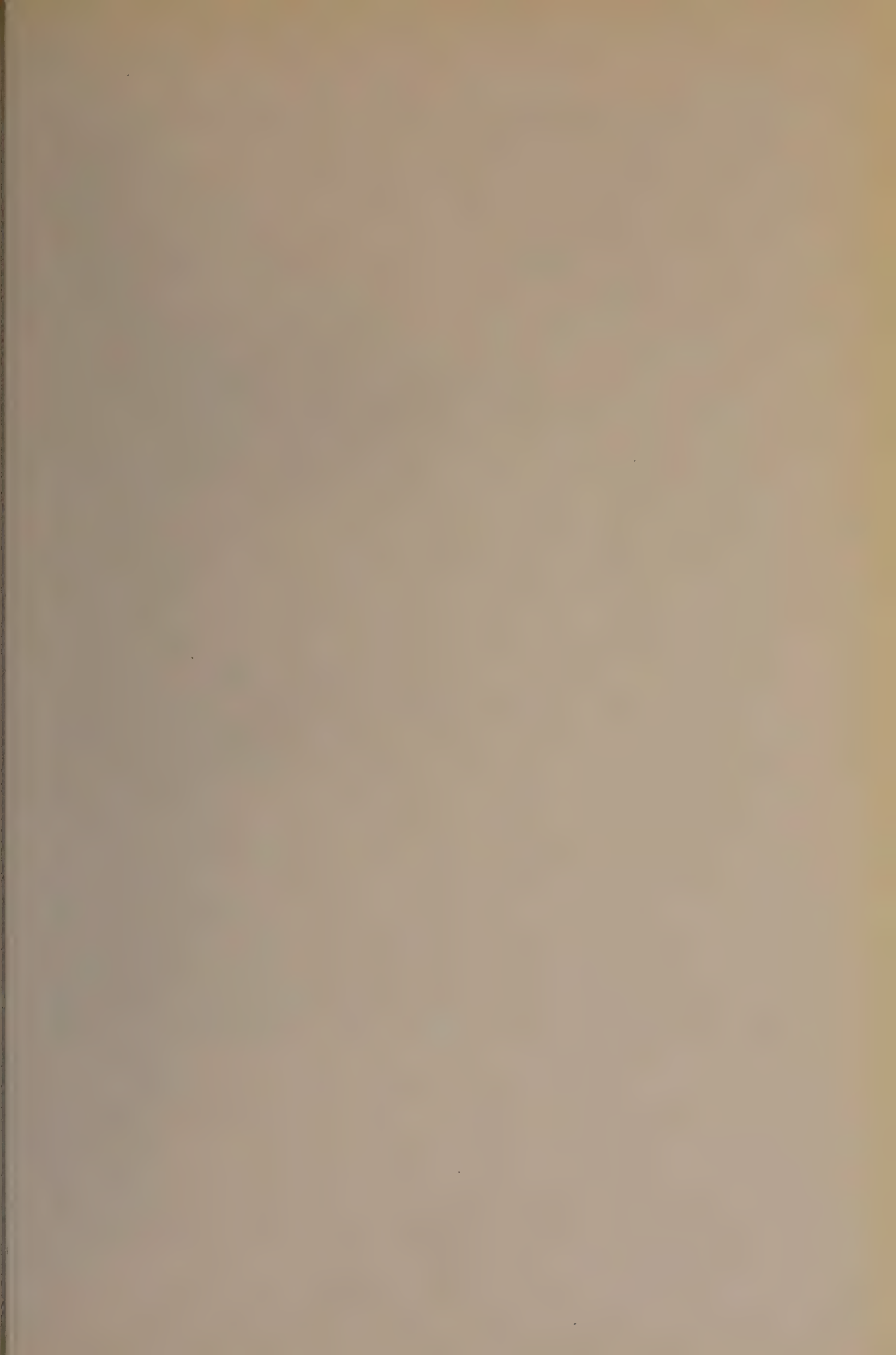
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## CASTILLIAN SHEPHERD

A PAINTING BY  
IGNACIO ZULOAGA

RECENT PURCHASE OF  
THE CARNEGIE INSTITUTE, PITTSBURGH

# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

MARCH, 1925

NUMBER 3

## THE NATIONAL GALLERY OF ART

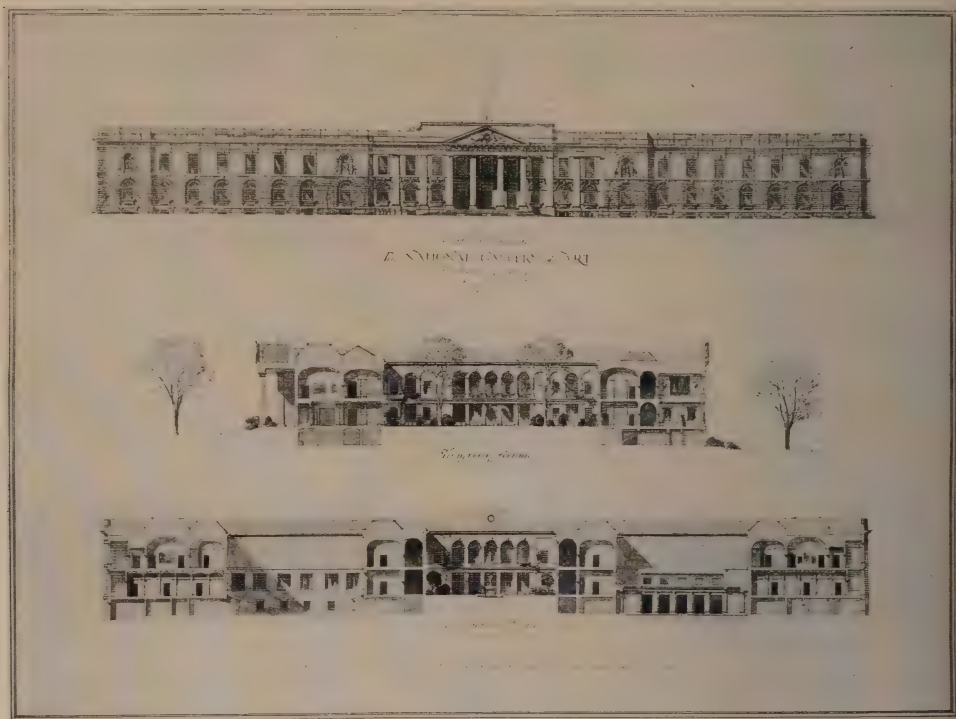
BY ROYAL CORTISSOZ

THE COLLECTIONS of the National Gallery in Washington have long been of recognized importance. They are valued today at more than \$5,000,000, and accessions in the future, as people come more and more to appreciate the significance of such a repository at the heart of American life, are certain to give the Museum in which they are housed a conspicuous status in the world. Yet for years the Regents of the Smithsonian Institution, who have the administration of this Gallery in their charge, have been constrained to place its possessions in the Natural History building on the Mall, a disposition of the matter intrinsically inadequate and inimical to the installation of exhibits for which the space is really required by the fundamental purpose of the edifice. In a sense, the National Gallery of Art is homeless; it has no satisfactory quarters of its own. To remedy this situation the Regents have taken steps to provide an adequate building for the present collections of the National Gallery of Art and those which it may receive in the future.

The sum of \$10,000.00 having been raised by private subscription for the purpose, an architect was sought to make preliminary plans. He was found in the person of Charles A. Platt, of New York, the designer of many salient buildings in the United States and, more particularly, as bearing upon the present problem, of the Freer Gallery of Art in Washington, only a stone's throw from the site of the structure contemplated. Mr. Platt's first action was to go abroad in May and make an exhaustive study of the European museums, with a

view to gaining all the aid that precedent might render in the development of perfect arrangement of rooms, circulation, lighting, administration and so on. His object was to take advantage of every expedient, every device, which time might have shown to be constructively pertinent to the subject. Incidentally he took note of certain facts which are graphically shown on a diagram submitted with his plans, giving the comparative areas of the proposed National Gallery and a number of representative museums in Europe and America.

The site set aside by Congress for the National Gallery is about 580 feet long and more than 300 feet deep. On it the building designed by Mr. Platt takes on proportions surpassed by those of the Victoria and Albert Museum of London but in their turn surpassing by nearly a hundred thousand square feet those of the National Gallery in the same city. The American building is to be only slightly smaller than the British Museum. Yielding in scale to the great museums in New York and Boston (as they are planned for their ultimate forms), it is to be larger than the Kaiser Friedrich Museum in Berlin, the Prado at Madrid, the Alte Pinakothek at Munich and the famous Sculpture Gallery in the Bavarian capitol. The National Gallery in Washington is to be full four times as large as the Freer Gallery. These contrasts give some idea of the bulk of the structure, which is being planned to take its place as an integral part of the architectural ensemble on the Mall, worthy in its monumental dignity of the historic aspects of Washington. The drawings set forth a scheme aiming to be



DRAWING SHOWING FACADE AND CROSS-SECTIONS OF BUILDING PLANNED FOR NATIONAL GALLERY OF ART. CHARLES A. PLATT, ARCHITECT

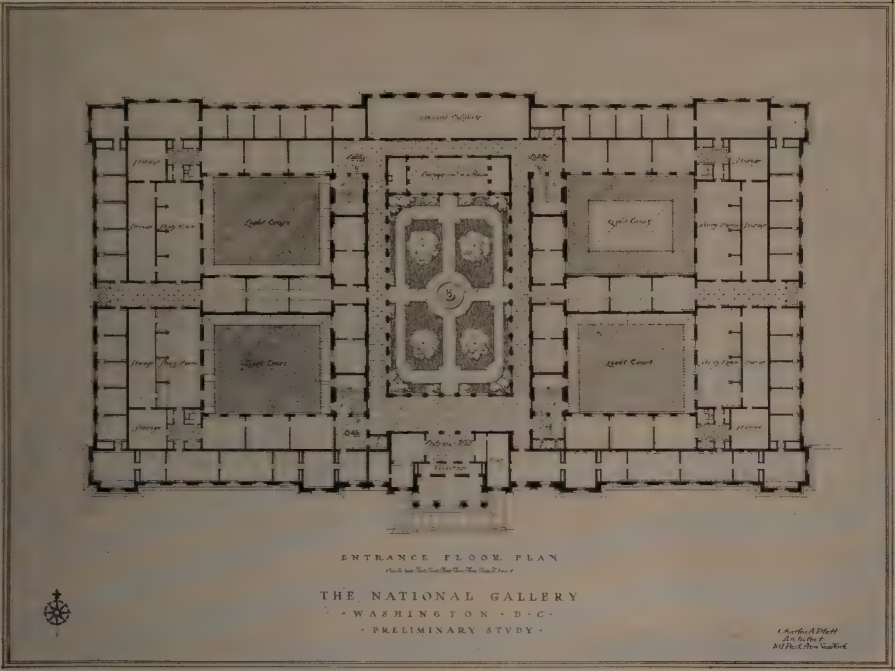
commensurate in every way with its surroundings and with its high function.

The facade is in the Renaissance style, with distinctively classical elements. It is rusticated on the first floor and left smooth on the upper stage, where blind windows are introduced to balance the practicable windows below and to help in lending proportion and animation to the whole long wall. A parapet broken by balusters at regular intervals crowns the facade. A few niches symmetrically placed in the upper part of this facade provide spaces for statuary, but there is little decoration about the scheme as a whole. It is intended that without undue severity this should have the simple and serene aspect befitting an architectural monument of the kind. A pillared portico surmounted by a pediment which is set against a flat attic marks the entrance to the building. The steps approaching this portico are broad and deep but comparatively few in number. The main facade takes every advantage of the dimensions

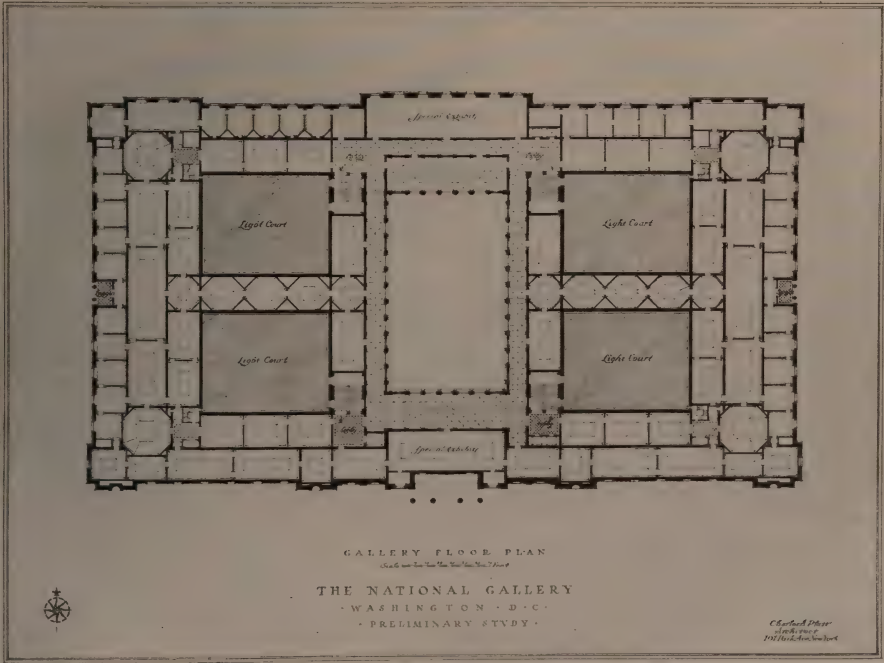
of the site. It is 560 feet long. The building is about 300 feet in depth. The front, facing the Mall, is some 60 feet in height. At the back the same cornice line is of course continued, but the facade is here in three stages, a fall in the land permitting architectural expression of the basement.

The basement floor, entered on this side of the building, is devoted to administrative and kindred purposes. On one side are the executive offices and accommodations for the director, curators and the meetings of the board of trustees. Abundant space is given to the library. There are storage and work rooms and there is an auditorium for lectures, a room to contain some five hundred people. In the distribution of all this space the architect has sought to facilitate the smooth and rapid working of the gallery's daily affairs. For example, there is a platform at the west end of the building at which works of art will be received. A packing room immediately adjoins it, and the shops and storage rooms are conveniently





ENTRANCE FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT



GALLERY FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT



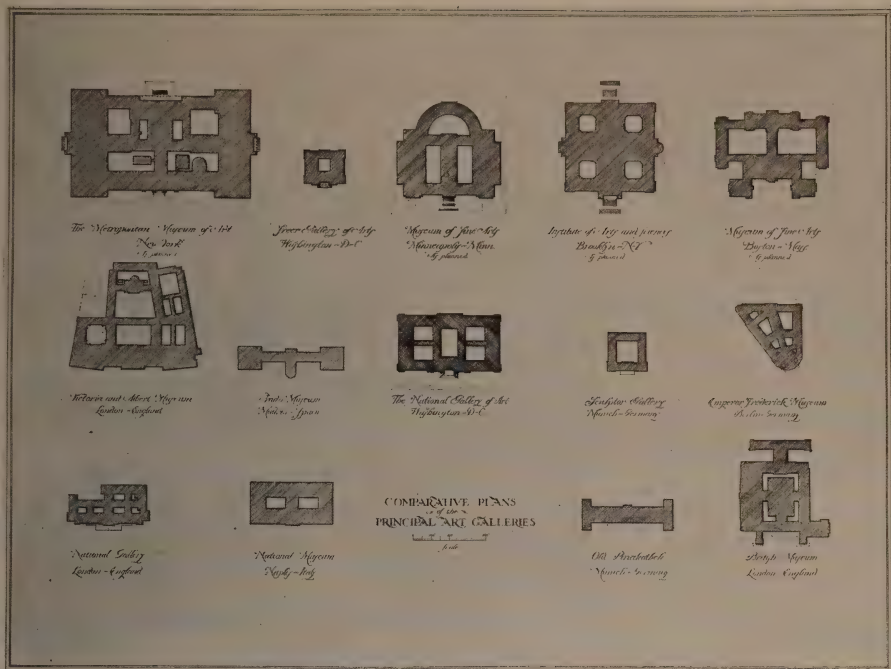


CHART SHOWING COMPARATIVE PLANS OF PRINCIPAL ART GALLERIES. LEFT TO RIGHT, TOP LINE: METROPOLITAN MUSEUM OF ART; FREER GALLERY OF ART; MUSEUM OF FINE ARTS, MINNEAPOLIS; INSTITUTE OF ARTS AND SCIENCES, BROOKLYN; MUSEUM OF FINE ARTS, BOSTON. SECOND LINE: VICTORIA AND ALBERT MUSEUM, LONDON; PRADO MUSEUM, MADRID; NATIONAL GALLERY OF ART, WASHINGTON; SCULPTURE GALLERY, MUNICH; EMPEROR FRIEDRICH MUSEUM, BERLIN. THIRD LINE: NATIONAL GALLERY, LONDON; NATIONAL MUSEUM, NAPLES; OLD PINAKOTHEK, MUNICH; BRITISH MUSEUM, LONDON

at hand. It is to be noted also that the inner work rooms on this ground floor are lavishly lighted by three courts.

On the floor entered through the pillared porch to which reference has been made the architect strikes what might be called the keynote of his plan. As he has already shown in the Freer Gallery, he appreciates the importance of avoiding that air of vast spaces which in European galleries has been due not so much to a definite policy of museum building as to the taking over of old palaces for museum purposes. A museum on the scale of the National Gallery in Washington cannot possess a precisely intimate atmosphere, but it can at least approximate to that rather than to forbidding grandeur. Thus Mr. Platt's vestibule and entrance hall, of reasonable dimensions in themselves, lead to a corridor that is in its turn comparatively modest in scale, and this corridor frames a court, open to the sky, in which a fountain and green things completely exclude austerity. There is a

lounge and tea room at the further end of this court, with windows opening on to the trees and grass. The court will make places for a certain number of pieces of sculpture, but in its broad character it is intended to give the building a kind of friendly center. Another point which should be remarked on the threshold of the gallery is the absence of those minor accommodations which, as a rule, in the museums of the world are placed instantly before the eye of the public. The coat room on the right hardly asserts itself at all, and the photograph room on the left is planned with the same restraint. Neither is forcibly affirmed in the composition but is kept, as it were, discreetly in the background. In the same way the four staircases at the corners of the central corridor are comparatively unobtrusive. The visitor is not overwhelmed by the architectural fabric but agreeably enveloped by it.

The typical galleries on this floor, which has side windows on all four facades, are about 18 feet high and measure 18 by 20



feet. They are blocked out in such units that each single unit has independent access. The visitor does not need to traverse one long set of rooms in order to get at another. There are two light courts on each side of the central open court, and in consequence, the study rooms placed beside them to the west and east, and the galleries which bound them on the north and south, are all assured of abundant illumination. On this floor, which runs to nearly seventy exhibition rooms, it is expected that the National Gallery will concentrate its more miscellaneous objects. Space is available for pictures, historical portraits—the latter to have something of the appropriate investiture which comes from period mantelpieces, furniture and the like—and besides the spots assigned to sculpture in the open court there are rooms for plastic art. In the other rooms, space is reserved for prints, medals, Orientalia and all those diverse objects of art and historical souvenirs which may be expected to gravitate toward an institution of the kind.

The second or great gallery floor again brings up that matter to which reference has already been made, the avoidance of too vast and grandiose an effect. There are stately rooms on this floor, some of them over 60 feet in length and over 30 feet in width, but this size is not too imposing and the plan so distributes the space that there are no excessively long vistas. A corridor again surrounds the space given in the center to the open court, and at either end of this there is placed a major room for special exhibits, or for such ceremonial occasions as may from time to time require isolation at a central and salient point. The four light courts so important to the floor below have here, of course, not the same function, since all the upper galleries are provided with a top light, but they serve in an admir-

able manner to facilitate diversity in plan. Running east and west on each side of the central court are five octagonal rooms, giving decisive relief from the customary rectangular arrangement. There is a large octagonal room also at each corner of the building, and this room, being at the end of the most important suites of galleries, should eventually contain the great masterpieces of the collection. The drawings show better than a description can indicate how these various rooms are placed, always with the idea of giving independent access to each unit and securing variety in vista rather than the monotony and cheerlessness which so often prevails.

From beginning to end, on this floor as well as on others, the architect has endeavored to make a museum on a heroic scale alluring rather than overpowering. To America is naturally assigned the western half. The art of Europe will go as naturally into the eastern section. The plan sets them both in a broad perspective, inevitable considering its dimensions, but they are firmly knit together. Their arrangement permits the utmost ease of circulation, and, it may be added, this is such that one set of rooms may be filled with its neighbors shut off, so that emptiness never asserts itself upon the visitor. There are nearly a hundred exhibition rooms on this floor, signifying a fairly immense space, but that space, which from its sheer bulk might make a desert, is designed to receive the visitor in one friendly environment after another. That point has already been established by the architect. His design throughout is of a preliminary nature. Facade and floor plans are subject to much further study. But on the basic principle of making a museum a place of sympathetic and human interest the National Gallery in Washington is already firm fixed.

*"That our people take a constantly increasing interest in the Fine Arts, there are many signs; and this not only affects professional artists and men whose occupation is the charge of collections in museums, but touches also the public at large—as indeed, it must if our country is to acquire in the refinements of civilization the position that it has achieved in material things."*

A. Lawrence Lowell.

*"Do many people use and enjoy museums of art? It would seem so, judging from the turnstile records. Over a million visited the Metropolitan Museum of Art, New York, last year and nearly as many entered the portals of the Art Institute of Chicago."*—Florence N. Levy.

# THE NEED OF A NATIONAL GALLERY OF ART

BY EDWARD DRUMMOND LIBBEY

*President of the Toledo Museum of Art*

AMERICA needs a National Gallery of Art located at the National Capital. England has her National Gallery and the British Museum, France has her Louvre and the Luxemburg, Italy her national museums in every city of importance. America alone lags behind.

Today, America leads the world in art. Her painters, her sculptors, and her designers are inferior to none the world over. In art she has already developed her own traditions as she has in every other field of human endeavor, and no longer looks to any foreign land for her inspiration. Surely the art of America is worthy of a national home.

American citizens today own many of the world's greatest masterpieces of art. Those which have come to this country in the past few years, if brought together, would alone form a collection which would inspire students and art lovers to travel from the ends of the earth to visit it. Had the United States a suitable building adequately maintained with an efficient staff of experts, many of these great works of art would eventually become the property of the nation.

Many of the governments of Europe realize that their art treasures are their greatest asset. They are a source of education and inspiration to their own people. They bring countless tourists from other lands and impress all the world with the greatness of the people who are able to produce masterworks of art.

No people that aspires toward greatness can afford to neglect the pursuits of the intellect. Science, literature, music and art must be fostered and encouraged if the race is to achieve its greatest destiny.

Art is not a luxury. It is a practical necessity. Its laws are the same whether applied to painting, sculpture and architecture or pottery, furniture, landscaping and city planning. America aims for commercial supremacy in world markets. To achieve this supremacy, her manufactured

products must be pleasing to the eye as well as useful and durable. Only through the knowledge of art on the part of American manufacturers and designers can beauty be achieved. Without adequate museums, housing collections of the world's greatest achievements of all ages in art, designers and manufacturers cannot adequately understand the laws and principles which govern good form and color in every object whether made by hand or produced by machine.

An investment in the erection, equipment and maintenance of a great national gallery of art is just as sound a business proposition as the expenditure of money in the improvements of commerce, industry and agriculture. The one will pay just as great returns as the other.

Today we judge of the civilization of the past by the works of art which have endured. Future ages will judge us in the same way. Our great nation should no longer delay in governmental encouragement and appreciation of art, but should by all means establish a National Gallery and so adequately support it that its collections may in time become as noteworthy as those of any other art museum in the world.

---

"Collectors cannot be blamed for declining to give or bequeath their works of art to the nation if the nation declines to house them suitably. The matter grows daily more important. . . . Let us make haste to assure ourselves of a National Gallery that may seem to many an expensive luxury, but will be in truth an economy if in time it shelters art collections of many times the money cost of the building, and of a value not to be estimated in money. Art helps a people to finer vision and freer interests, and convenient access to great art is far more necessary today, when all countries may have daily and hourly access to the mediocre art of all the world, than it was when belittling contact with the mediocre and vulgar was more restricted and difficult."—*Editorial, New York Times.*



COURTESY OF THE GRAND CENTRAL ART GALLERIES, NEW YORK

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THE AMAZON

SIR JOHN LAVERY, R. A., R. S. A.

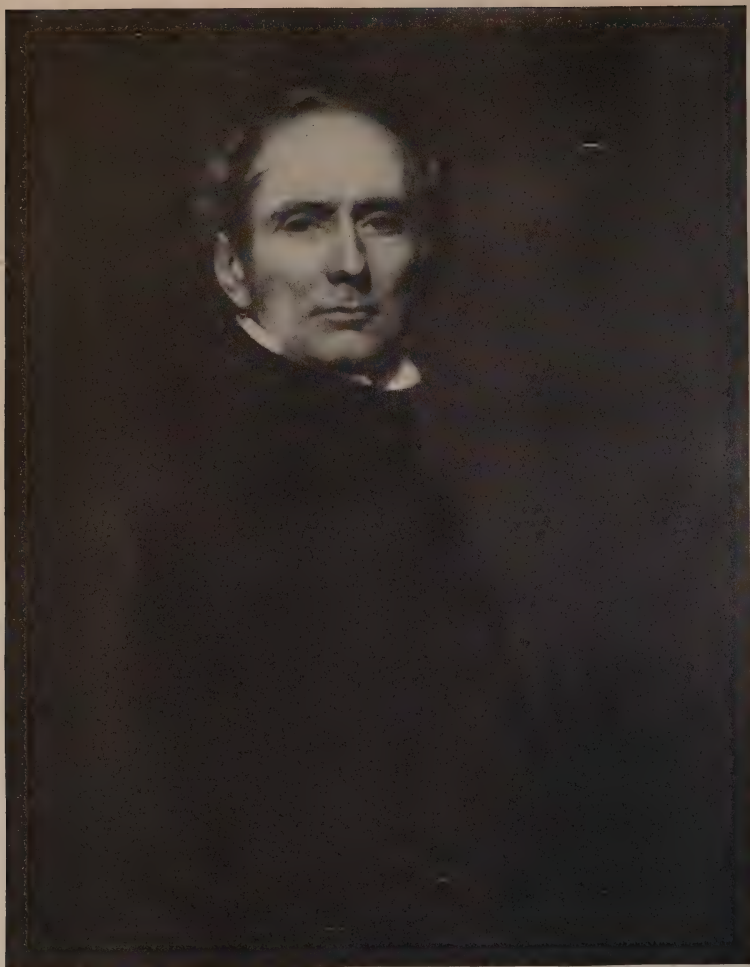
## THE BRITISH EXHIBITION

**I**N FURTHERANCE of the declared purpose of "drawing together in the bond of comradeship the English-speaking peoples of the world," an exhibition of British paintings was assembled, brought to this country and displayed during the months of January and February in the Grand Central Art Galleries, New York, under the auspices of the English-Speaking Union. There has been much emphasis lately placed on the possibilities of art to bring together in better understanding the nations of the world, not merely the English-speaking peoples. Art is a universal language and is used for the expression of ideals. It is therefore the best basis of good-will and fellowship. The pictures which constituted this exhibition were generously lent by

British collectors who deprived themselves of their possession temporarily, assuming the risk of ocean travel in order to demonstrate a friendliness toward the people of these United States. They came and were received as honored guests.

The exhibition was opened on the afternoon of January 10 with a reception to the British Ambassador, the Right Honorable Sir Esme Howard, and it was on view until February 28, when the collection was repacked and returned to England.

There were several interesting features of this British exhibition which may well be remarked, one of which is the fact that herein works by contemporary painters were hung side by side with the works of the painters of the great English school of the eighteenth



SIR J. WATSON GORDON, R. R. S. A., R. A.

SELF-PORTRAIT

LENT BY THE ROYAL SCOTTISH ACADEMY

century without in the least detriment to either. We talk a great deal about the old masters, little realizing perhaps that the masters of today are old masters in the making. Furthermore, there has been a prevalent belief that modern works could not be hung with old works and that, therefore, if one were so fortunate as to acquire an old master it was necessary to banish from the same room the works of modern masters.

A second interesting thought suggested by this British exhibition was with regard to the quality of works by masters of the great English school already comprised in American public and private collections.

Here was a collection got together by Alfred Yockney of London, under the supervision of Sir Robert Witt and John Sargent, selected from private as well as public collections and purposed to show us in America, or at least in New York, the high quality of attainment by British artists. Yet for almost every painter's work shown—painters of the eighteenth century of foremost reputation—we could today produce from our own public or private collections here in America as good, if not better, an outstanding example. Which does not mean, however, that it was not a privilege and a pleasure to thus enlarge, through the opportunity this exhibition afforded, our



PORTRAIT OF ANNE BOSWELL (MRS. CARRE)

SIR HENRY RAEBURN

LENT BY O. GUTEKUNST, ESQ.

acquaintance, but does indicate that our collectors have been extremely discriminating in judgment and that our opportunities are greater than we have perhaps been aware.

It was in the works of the lesser masters and the modern painters that this exhibition offered new material and held special interest. There were two charming portraits of Laura and Charlotte Walpole by Francis Cotes, lent by O. Gutekunst, from whose collection also came a superb Raeburn—"Portrait of Anne Boswell (Mrs. Carre)." There was also a beautiful self-portrait by J. Watson Gordon, lent by the Royal Scottish Academy. Among the contemporary painters were

interesting works by the late J. J. Shannon, who, by the way, was an American by birth; by Lavery, Augustus John, Sir William Orpen, Furse, Muirhead Bone and James McBey, the last two better known by their etchings than their paintings. Like the works of our own artists, these contemporary British painters were frank in expression and very sincere. One felt, in viewing their paintings, all the solidity of English character which goes to create world confidence.

A special feature of this exhibition was a group of ten paintings by our own John S. Sargent. They were eminently worth seeing, though, more still, occasion for patriotic pride. Mr. Sargent, the American, more



than held his own in this collection of works by British painters, and despite his long residence in England his painting is more akin to that of the American school than the British. When we see in the British National Gallery paintings by Sargent and Whistler and the late Frank Millet labeled "British School" we have a little feeling of resentment, but in this present instance what is there to say when the painter himself is accountable for such listing? Does Mr.

Sargent belong to the British or to the American school, or is he an outstanding manifestation of the fact that art has become international and that there are no longer national schools? Be that as it may, these paintings by Sargent are great works of art, and their inclusion in this exhibition doubtless helped to demonstrate the fact that art is in truth a common meeting ground for those who love beauty, to whatever nation they may belong.

## LOAN EXHIBITION OF SEVENTEENTH CENTURY DUTCH PAINTINGS

DETROIT INSTITUTE OF ARTS

BY W. R. VALENTINER

*With introductory note by the Editor*

A notable exhibition of Dutch paintings of the seventeenth century assembled by Dr. Valentiner was held in the Detroit Institute of Arts January 9 to 25. According to Dr. Valentiner's own statement, this exhibition, which comprised thirty-five really great masterpieces, was got together with the purpose of giving an idea of the wealth of important paintings of this period in American private collections and aimed to stimulate art collectors in Detroit to develop their collections in a similar direction and to raise the standard of collecting to the same level as that in some of the eastern cities. The exhibition was exemplary in that it was small and upheld to the highest standard. Only thirteen artists were represented, but the works exhibited were of the sort whose removal from Europe to America invariably creates sensation. For instance, this collection comprised the Rembrandt of the Henry Goldman collection of New York, which is, as Dr. Valentiner states in the foreword of the catalogue, next to the two Youssopoff paintings the finest Rembrandt which ever left Russia. Then there was also the famous "Portrait of a Lady" by Frans Hals which was sold last year at public sale in Paris for the unheard-of sum of more than five million francs, and the famous "Cuyt," perhaps his masterpiece, sold last year at Christie's for an almost similar price, besides the "Laughing Mandolin Player" by Frans Hals, now owned by Mr. John R. Thompson of Chicago, one of the greatest treasures of Dutch genre painting; to say nothing of the Hobbema from the collection of the Duke of Westminster, now the property of the Secretary of the Treasury, Hon. Andrew W. Mellon, and Rembrandt's "Standard Bearer," one of the most famous of this great master's works lent by Sir Joseph Duveen. Such a collection is an amazing evidence not only of the wealth and astuteness of American collectors but a witness to the wisdom of placing art on the free list. To see such pictures is a liberal education and that their owners were willing to lend them goes to show that they themselves consider them a public trust. A brief description of the collection was given by Dr. Valentiner as a foreword to the illustrated catalogue and together with several illustrations is reprinted herewith by special permission. He said:

ALL THE pictures exhibited fall within the blossom period of Dutch art—from 1625 to 1670. The three generations of artists who contributed to the development of the art of this period are represented by

their greatest exponents—Frans Hals, born in 1584; Rembrandt, born in 1606; and Vermeer, born in 1632.

Frans Hals, with whose appearance in art soon after the victorious armistice of the



FISHING BOATS IN A CALM

WILLEM VAN DE VELDE

LENT BY SIR JOSEPH DUVEEN



LANDSCAPE WITH HIGHROAD OVER A COMMON

MEINDERT HOBBEEMA

LENT BY HON. ANDREW W. MELLON



PORTRAIT OF AN OFFICER

FRANS HALS

LENT BY MR. HENRY GOLDMAN

liberated Low Countries the great epoch begins (1609), is represented by five masterpieces. Rembrandt, who brings the budding art to full bloom, is represented by eight paintings, all works of his latest great period; and Vermeer, whose activity falls in the beginning of the decline of Dutch art, can be studied by two of his thirty-eight known masterpieces.

The series of works by Frans Hals begins with two admirable genre paintings, "The Violin Player," belonging to Mr. Carl Schoen, and "The Laughing Mandolin Player" from the Thompson Collection. While the first picture was discovered in

England only two years ago, "The Mandolin Player" together with "The Buffoon" in the Rothschild Collection and "The Gay Drinker" in the Amsterdam Museum, has always been regarded as the most famous of the genre pictures by the artist. Both paintings, comparatively early works, express the genial optimism of the master at this period. With the "Portrait of a Woman," painted in 1634, in the Detroit Museum, the "Portrait of a Lady" (1635) from the Epstein Collection, and "The Officer" (1637) from the Goldman Collection, we advance to the middle of the 30s when the artist was at the height of his fame in Holland. These paint-





THE LAUGHING MANDOLIN PLAYER

FRANS HALS

LENT BY MR. CARL SCHOEN

ings, like all those of this middle period, are executed with great care, with a winning technique and a fine gray tonality from which the beautiful black of the costumes stands out clearly. The expression of these pictures corresponds to the happy condition in which the artist lived and reveal his pleasing self-satisfaction and love of comfort.

Whereas forty years ago when Americans began collecting Dutch art, the early and carefully executed works of Rembrandt were more *en vogue*, and a collector like Mr. Havemeyer of New York did not wish to have any paintings by Rembrandt of a later period than "The Night Watch"

(1642), the trend of the great collectors nowadays is in the direction of his late great works dating from about 1645 to 1665, when the artist had almost lost his reputation among his contemporaries but in solitude was creating works of deep sentiment and touching humanity.

The earliest work exhibited is the "Still Life with Dead Game," one of the very few still lifes by Rembrandt extant, discovered only within the last few years and unquestionably the finest of all. It shows the superiority of the artist in this field over his contemporaries who had created the specialty of still-life painting. Through the addition



THE STANDARD BEARER

REMBRANDT

LENT BY SIR JOSEPH DUVEEN

of a girl in the picture who looks at the game from a window, and through the wonderful differing shades of the *clair obscure*, he gives a life to the picture which we do not find in any other Dutch still lifes. The period when Rembrandt painted these still lifes and also the landscapes, was the unhappy time when he had lost his first wife, Saskia, in the beginning of the 40s. We find a new type of woman introduced in his pictures

after the middle of the 40s when he had engaged a girl to care for the boy Titus who outlived Saskia—Hendrickje Stoffels, who later became his second wife. A famous study of her is the much admired "Portrait of a Girl" formerly in the Oppenheim Collection, now in the possession of Mr. Julius Haass of Detroit. In this period, which is the date of "The Poor Samaritan" and "The Disciples at Emmaus" in the

Louvre, we find the artist expressing his experiences of life, especially in types of much harassed old men, like the one dated 1650 in the Epstein Collection and another representing David playing his harp, painted in 1651, in the possession of Mr. Keller of New York. The portraits become more and

Goldman Collection, dated 1657, we reach the height of Rembrandt's mastership in expressing great human sorrow in the portraits of old men from the lower classes. It was the period when he had to sell his house and belongings, losing his personal property as well as his reputation among



A WOMAN WEIGHING GOLD

JAN VERMEER

LENT BY MR. JOSEPH E. WIDENER

more expressive of his personal mood, and in advancing to the middle of the 50s grow to monumental proportions and a deeper generalization of human types. "The Stand-bearer," executed in the same year (1654) in which Rembrandt painted the famous "Portrait of the Burgomaster Jan Six," has always been famous for its heroic and at the same time humane expression, and for the extraordinary light effect in which the costume and scarf are drenched and behind which the figure hides in mysterious half shadow.

With the "Saint Bartholomew" from the

his countrymen, but reaching a height in his art which could only be appreciated in recent years.

It was in the period of Rembrandt's old age that Dutch art spread out into all fields. There was hardly a branch of painting—portrait, genre, still life or landscape—which was not influenced by the great artist. Genre painting developed especially through pupils like Nicolaes Maes who in the beginning of the 50s was working in Rembrandt's studio. His early works, like the "Portrait of Dr. Heinsius," quite in the Rembrandt style, and the "Woman Plucking





A WOMAN IN A GARDEN

PIETER DE HOOGH

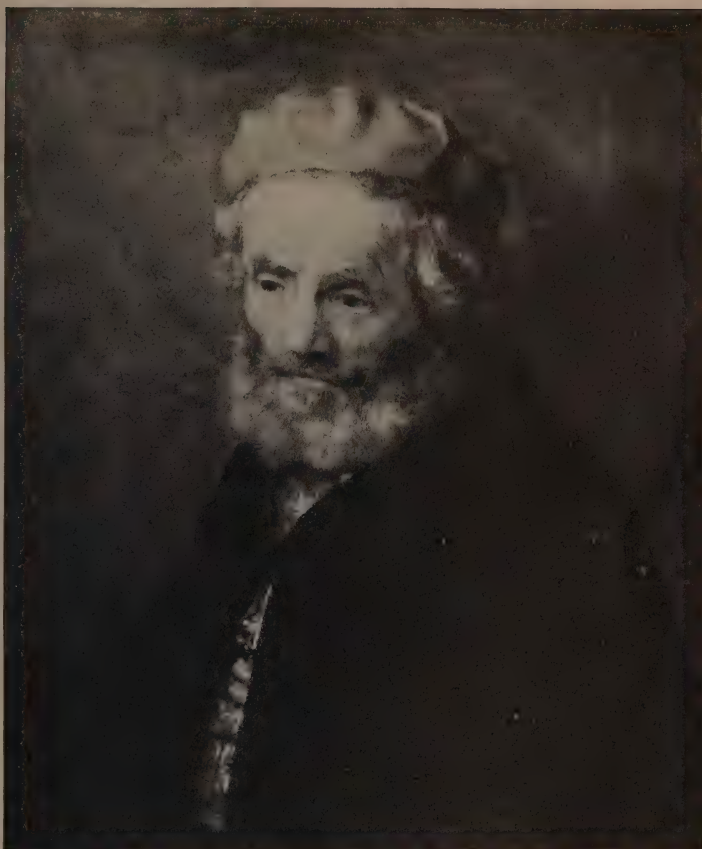
LENT BY SIR JOSEPH DUVEEN

a Fowl" from the De Ridder sale, belongs with the best of his productions. The latter work shows how near he comes at times in his interiors to Pieter de Hoogh and even to Vermeer with whom he formed a group of painters who especially developed genre painting, taking as subjects the life of the bourgeois class in Holland.

Pieter de Hoogh, in the rare works of his best period—the late 50s and early 60s—belongs among the most sought after painters of the Rembrandt period. Perhaps no other one of the Dutch painters has so greatly influenced the popular idea of the life of the bourgeoisie in Holland as we imagine them from his pictured representations of the little brick houses with their small courts and gardens and the clean, simple interiors where a mother and child are sitting near

the chimney, or where two or three persons in bright costumes are enjoying themselves with music or at their meals. The two works exhibited show his two types of composition: an interior with a mother nursing her child, and one of his remarkable court scenes with a woman in a flower garden near her little brick house.

The upper classes in Holland have found their portrayer in Terborch, who arranges his compositions in a somewhat similar way to those of De Hoogh but with a more aristocratic sentiment, as may be seen from the two in our exhibition, one, "The Music Lesson," a variation from the composition in the National Gallery; the other, the famous "Music Party" from the A. de Rothschild collection, a work of extraordinary quality. His characteristics are



PORTRAIT OF AN OLD MAN

REMBRANDT

LENT BY MR. JACOB EPSTEIN

an unusual cleverness in the outlines and building up of his compositions and a grace and charm in the gestures of his figures which is rare in Dutch art.

Jan Steen, on the other hand, is famous for his picturing of peasant genre scenes and is one of the best *raconteurs* of the Dutch school. With a realism and humor that are almost Shakespearian he reports the enjoyments of the lower classes of the Rembrandt period. The picture, "The Dancing Couple," lent by Mr. Widener and formerly in the Lord Clinton-Hope collection, has always been regarded as one of his masterpieces, showing his ability in grouping a large number of figures, his vivid representation of differing types, and his fine color scheme.

Landscape painting also reached its

height in Holland in the 50s and 60s of the XVII century, and the varying landscapes exhibited by the four artists, Jacob Ruisdael, Hobbema, Cuyp and Willem van de Velde, belong to this brilliant period. Of the concentrated style of Ruisdael's great melancholy landscapes, the "Mill on the Water Edge," from the Maurice Kann Collection and the "Landscape with Ruins" from the Schoen Collection, give a good idea. The rather more optimistic nature of Hobbema, with his luminous views through woods, is represented by one of his greatest works, "Landscape with High Road over a Common," from the Mellon Collection and by one of his favorite motifs, a water mill—a small but very fine picture from the Oppenheim sale.

The third great landscape painter of

Holland, Aelbert Cuyp, of a more romantic nature and especially noted for his ability to group a pleasing staffage of figures or animals in his warmly lighted landscapes, is represented by one of his masterpieces, "The Maas at Dordrecht," one of the finest marine pictures in Dutch art, full of the brilliant light of afternoon sky and remarkable in its wonderful spacing of the ships and sailboats; while his other two paintings show his more usual style of meadow scenes in evening light, with cattle and cowherds, both works of his best style.

A contemporary of Nicolaes Maes and Pieter de Hoogh was Jan Vermeer of Delft, who holds a special position in the development of Dutch art. He represents the third and last generation of the great period of Dutch art, and in contrast to the artists of the Frans Hals and Rembrandt periods, developed a style of painting which cared more for beauty of surface, delicacy of execution and refinement of light and color than for the spiritual side of art which was emphasized by Rembrandt, or for the vivacity of character-expression stressed by Frans Hals. He is the first to start the decorative type of painting of high quality which was afterward developed, especially in France in the XVIII century. He is still simpler in his compositions than the other genre painters of his time, concentrating usually upon one or two single figures in a room who have no other meaning than to carry out the main color or light effect through which the surrounding atmosphere is diffused; and modern in his color scheme, seen especially in the blue shadows which he seems to have first observed, while the Rembrandt school were using brown and the Frans Hals gray shades. This is particularly noticeable in his later works, to which Mr. Widener's famous picture belongs, when he had developed his style to the greatest refinement and originality. The whole picture seems to be dipped in a beautiful blue and the execution is of such quality that one can understand that the artist could not finish many works during his lifetime. There are only thirty-eight known works by him, two of which are on view in our exhibition—the one we have described and the "Portrait of a Boy" belonging to his earlier period which is still in the brown color scheme of the early Rembrandt school.

The exhibition also includes a few examples of contemporary Flemish painting of the XVII century. There is a charming portrait group by Cornelis de Vos, the pupil of Rubens, and two paintings by Van Dyck, both of his best, his early period—the famous, fascinating "Portrait of the Artist" from the Duke of Grafton Collection and the "John the Baptist," a hitherto almost unknown work, showing the strong Venetian influence typical of the first period of the artist. These Flemish works with their broad decorative style, their fluid, brilliant execution and their rich, deep color scheme, form an excellent contrast to the more solid and painstaking Dutch paintings with their stronger and more individualistic character expression and more restricted color scheme, and show in what a different direction the artists of the neighboring country developed their style, although the actual distance from Antwerp where Van Dyck worked, to Amsterdam and Haarlam where the great Rembrandt and Frans Hals lived, is not more than eighty miles.

The whole collection may well demonstrate the height which a single school of painters living in a small country like Holland was able to attain, even in times of war—for Rembrandt lived during the period of the Thirty Years War—through the concentrated strength of a few great personalities who developed a national style with unerring originality. What a versatility of talent—from Frans Hals to Vermeer! What richness of motives in the different fields of art—from portraits to genre scenes and landscapes! And at the same time what a surprising unity of style, as all these artists subordinated their views of life in some degree to the great human personality of Rembrandt!

#### A NEW MUSEUM

It is good news to hear that Reading, Pa., is to have an art museum. Contracts for the building have lately been awarded by the school board of that city, and the work of filling in the site has been begun. The museum is to cost \$400,000 and will be erected in the Eighteenth Ward near Wyomissing Creek. It will be surrounded by an arboretum, which is now being planted, and which will lend an added note of attraction.





WAR MEMORIAL

THOMAS, MARTIN AND KIRKPATRICK, *Architects.* LOUIS MILIONE, *Sculptor*

## THE LARAMIE WAR MEMORIAL

**T**HE BEST art is sometimes found in out-of-the-way places. In a little manufacturing village in Massachusetts is one of the best memorials to those who gave their lives in the Civil War to be found anywhere, and without doubt one of the finest memorials yet erected in this country to the heroic men who participated in the Great War has lately been erected in Laramie, Wyoming. In neither instance is the memorial very costly, and both were the collaborative works of architects and sculptors.

The memorial at Laramie was designed by Thomas, Martin and Kirkpatrick, architects of Philadelphia, who associated with themselves Louis Milione, sculptor of that city, a pupil of Charles Grafty. It consists of a cross surmounted on a shaft of limestone 25 feet high, at the base of which are grouped four figures in bronze representing a soldier, a sailor, an aviator and St. Michael. These figures, contrary to custom, have not been added to, but are a part of the design, as much a part as the sculptured figures on the facade of a great Gothic cathedral. They

are subsidiary and yet an essential part. They make the memorial specific and give the surmounting cross its correct significance.

The following interesting account of this memorial and its placement was given in a recent issue of *Architecture* and is reprinted herewith by special permission:

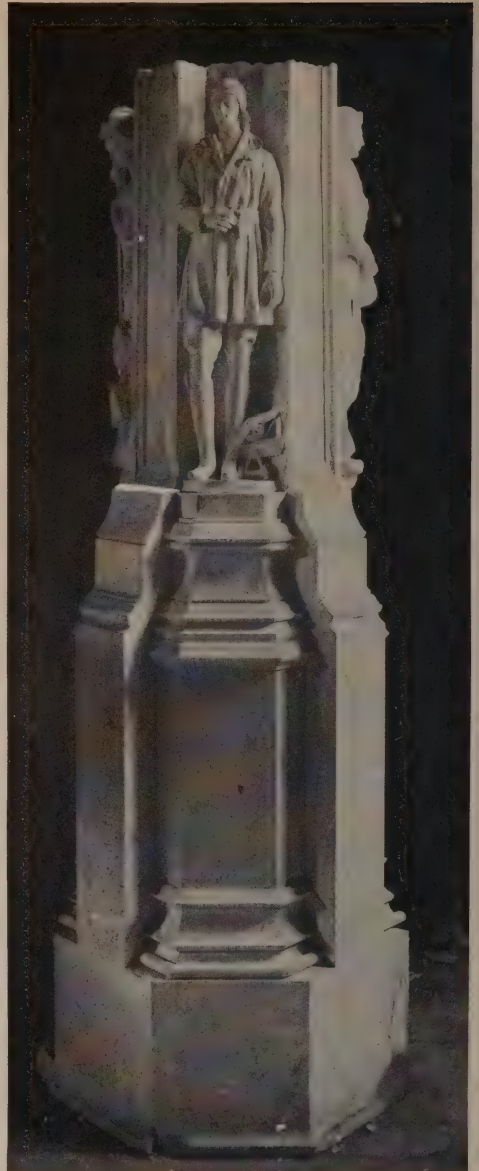
"Laramie, the highest city in the United States, lying in the heart of the valley of the same name, was certainly well chosen for the site of the State University of Wyoming; and the Episcopal Church, following the unusual foresight of the Bishop of Wyoming, years ago chose Laramie as its cathedral town, in order that it might mould the ever-increasing number of men and women passing through this most up-to-date western university.

"The cathedral was begun many years back, but only lately has the rest of the block been purchased, the existing buildings moved or raised, and the comprehensive development of a real cathedral square commenced, under the guidance of Bishop Thomas. To the existing cathedral, deanery and canonry are to be added the social hall, administration tower, library, bishop's house and possibly certain dormitory units.

The need of some war memorial for those of the church who had given of themselves in the Great War happily coincided with the need of a central note of interest for the large central open-air-service quadrangle, formed by the cathedral buildings; and the result is the war cross, given by the people of the diocese.

The shaft of limestone, 25 feet high and capped with the cross, has grouped about its base four figures in bronze, representing a soldier, a sailor, an aviator, and St. Michael.

The chief difficulty with a figure used architecturally in a secondary manner, and not primarily as a statue, arises, particularly in Gothic and allied styles, from an attempt to have it either too realistic or too archaic. That a happy medium can and should be found is, we believe, fairly well expressed in each of the accompanying photographs. The pose of each figure and the hang of the folds of the garments give a result just sufficiently conventionalized to make the statue play the secondary part that it should play, not being so realistic that it appears to be stepping forth from its sur-



BASE SHOWING GROUPS OF FIGURES  
IN BRONZE

BY LOUIS MILIONE

roundings to extend a cordial greeting, and not so terribly conventionalized that it appears to repose in an embalmed attitude that would do credit to an Egyptian mummy. The figures were executed by Louis Milione, sculptor, a pupil of Gaffy."



ASPEN AND SNOW

IRVING MANOIR

ANNUAL EXHIBITION OF CHICAGO ARTISTS, ART INSTITUTE OF CHICAGO

## THE TWENTY-NINTH ANNUAL EXHIBITION BY CHICAGO ARTISTS AT THE ART INSTITUTE

BY KAREN FISK

**T**HE OPENING of the annual Chicago exhibition at the Art Institute is always something more than a form. It takes on the festivity of a birthday party. Chicago art has passed another milestone. Light the birthday candles, come and join the other guests, let's see what surprises and achievements will be offered us this year!—in that spirit Chicago goes to view its annual exhibition. The Art Institute, recognizing the civic as well as the artistic significance of the event, decided this year to give added appeal to its "Welcome" sign by inviting the public to visit the museum free of charge throughout the first week of the exhibition. The invitation was not ignored; every day was Wednesday or Saturday (the regular free days), as far as attendance was concerned.

To enter the first large gallery at the

exhibition was to be greeted by old friends. Farther on were strangers, or familiar names linked with new manners, but the first impression—and the most lasting—was one of friendliness, brightness, charm, poise. Facing the doorway as one entered hung a large decorative canvas by Frederic M. Grant, flanked on either side by smaller decorative landscapes by E. Martin Hennings. Mr. Grant's brilliant red and yellow trees are well known by this time; their freshness lies in the skill with which, in every new composition, he assembles his forms and color. Mr. Hennings has not abandoned the Indian themes which have claimed his interest of late, but he has subdued them, and made his redskins spots of relief in delicately handled arrangements of wooded landscapes. Every painting in this gallery was an outdoor scene, and all



were full of a sense of the opulence or the majesty of nature, with the single exception of Carl R. Krafft's "Nocturne," a low-keyed, almost sombre canvas, dignified and restrained. Irving Manoir's "Aspen and Snow" was exquisite in color, in subject not unlike Martin Hennings' scenes but more subtly executed. Oliver Dennett Grover, Frank C. Peyraud, and Edgar A. Payne were represented with characteristic mountain scenes, while John F. Stacey and Anna Lee Stacey chose quieter subjects but mixed sympathy and affection with their pigments. Oskar Gross and J. Jeffrey Grant introduced romantic figures into their outdoor scenes. The latter artist had a beautifully patterned winter scene, "The Enchanted Village," in another gallery.

The other large gallery contained the "surprises" in the exhibition. A young negro painter, Archibald J. Motley, had paintings from negro life "centered" on three walls, and by his obvious earnestness and sincerity attained an outstanding position. In the same gallery Gustave Baumann and Salcia Bahnc were represented by amusing decorative panels. In Mr. Baumann's work strange folk mingle in strange places, with all the delightful irrelevance of events in a dream. Miss Bahnc called her long panel "Springtime"; it was full of sprightly humor, dashing in color, and grotesque but not distorted in drawing. Anthony Angarola had four characteristic canvases; his work is grave, intelligent; one has a sense of a world that moves slowly, inevitably, as in a novel by Knut Hamsun. Two other young artists represented in the same gallery fixed their impressions with the same earnest intensity—William Owen, Jr., and Marques E. Reitzel. They are making an honest search for clarity of vision and of expression.

These paintings represent the most individual contributions to the exhibition. Among other artists the tendency was not so much toward a new means of expression as toward greater perfection in methods already well established. Portraits, clear, objective, truthful, were entered by Leopold Seyffert, Pauline Palmer, Cecil Clark Davis, Louis Grell, Gregory Orloff, Ingeborg Christenson, Mary Stafford, Constantino Pougialis, Gerald A. Frank, and Cora Bliss Taylor. Karl Buehr had a decorative portrait of his wife and daughter, both of whom were

represented with canvases of their own, as was young George F. Buehr. They all have their own ideas, these four active members of the Buehr family, and a feeling for vivid color is perhaps the characteristic they hold in common.

Landscape had, as usual, the greatest number of entries. The Far West, the Alps, sunny midwestern scenes, all came in for their share of glory. Among the artists with outstanding landscapes were Charles A. Wilimovsky, Oliver E. Bagg, James Gilbert, Allen Philbrick, Frank V. Dudley, Thomas Hall, Edward B. Butler, Wallace L. DeWolf, Rudolph Ingerle, Arthur G. Rider, Jean Crawford Adams, and Walter V. Rousseff.

It is always interesting to note the versatility and originality of the Chicago women painters. Pauline Palmer had outdoor scenes, an interior, and several portraits. Mary Stafford, whose work has distinction, was at home in equally diverse subjects. H. Amiard Oberteuffer, who with her husband, George Oberteuffer, had a special exhibition of paintings at the Art Institute a few weeks ago, showed herself to be particularly sympathetic with the moods of childhood and in full command of her materials, in this case, pastel. Marie MacPherson combined scholarship with sprightliness in three imaginative canvases. Laura Van Pappelendam, Jean Crawford Adams, and Cora Bliss Taylor, had they been men, would surely have been complimented on the "masculine boldness" of their approach and execution.

Sculpture tended largely in two directions—decorative small pieces and portraiture. Among the former may be mentioned works by Albin Polasek, Helen Ruth Orb, Emory P. Seidel, and John D. Brein, while portraits by James Cady Ewell, Ida McClelland Stout, and Carl C. Mose stood out.

The annual dinner given to the exhibiting artists by the Art Institute was held in the club rooms on the ground floor at 6:30 the same evening. Contrary to former custom, the prizes awarded to the works of art in the exhibition were withheld and announced for the first time at the dinner. Robert B. Harshe, Director of the Art Institute, presided and announced the prize winners as follows:

The Mr. and Mrs. Frank G. Logan Medal

and \$500, awarded to Carl R. Krafft for "Nocturne"; the Fine Arts Building Purchase Prize of \$500, awarded to Harry A. DeYoung for "In Winter"; the William Randolph Hearst Prize of \$300 to Mary Stafford for "Mrs. Gordon Copeland"; the Mr. and Mrs. Jule F. Brower Prize of \$300, awarded to Karl A. Buehr for "Sunday Afternoon"; the Mr. and Mrs. Frank G. Logan Medal and \$200 to A. J. Motley, Jr., for "A Mulatress"; the Edward B. Butler Purchase Fund of \$200 to Cora B. Taylor for "August"; the Mrs. Julius Rosenwald Purchase Fund of \$200 to Charles A. Wilimowsky for "Lakeside Trees"; the Joseph N. Eisendrath Prize of \$200 to A. J. Motley, Jr., for "Syncopation"; the Harry A. Frank Prize of \$150 to Carl R. Krafft for "Summertime"; the Municipal Art

League Prize of \$100 to Leopold Seyffert for "Portrait of Percy B. Eckhart"; the Mrs. John C. Shaffer Prize of \$100 for an ideal conception in Sculpture, to Emory P. Seidel for "Youth"; the Business Men's Art Club Prize of \$200 to Anthony Angorola for "Norwegian Village"; the Englewood Woman's Club Prize of \$100 to Jean C. Adams for "Collioure, France"; the Marshall Fuller Holmes Prize of \$100 to Constantino Pougiales for "The Plaster Head"; the Rogers Park Woman's Club Prize of \$100 to Eleanor McFadden for "Head"; the Mrs. William Ormonde Thompson Prize of \$100 to William Owen, Jr., for "Siesta"; the Chicago Woman's Aid Prize of \$50 to Cora Bliss Taylor for "August"; the Robert Jenkins Prize of \$50 to James Gilbert for "Mexican Morning."

## DECORATIVE ARTS IN CHICAGO

BY JESSICA MacDONALD

AT THE Art Institute of Chicago during December and January an international exhibition of decorative art supplanted the annual exhibition of applied arts with which Chicagoans are familiar. The commercial viewpoint was wholly lacking in the show. Only objects of the highest artistic merit were presented, and with no regard to their salability. Some of the most distinguished artists of Europe and America were represented, and it was interesting to observe how the more untrammelled of these managed to harness their genius to the business of making tangible things beautiful. The Scandinavian artists especially seemed to have a fairy-tale quality in their work. Georg Jensen of Copenhagen exhibited silverware in which the metal was substantial enough, while the flower-forms of the design elongated and metamorphosed themselves in the most charming and unexpected manner to form handle of spoon or lid of compote. Mr. Jensen was awarded the Thomas J. Dee Prize for work in silver.

The magnificent assortment of etched glass from Sweden revealed Simon Gate of the Orrefors factory as an expert craftsman. His adaptation of classical design was clever

and well fitted to his material, while a certain Teutonic exuberance gave his Grecian dancers a modern touch. The glass itself was beautifully clear and the execution flawless. Two pieces of this glassware were purchased by the Art Institute.

The Kähler potteries of Denmark combined again the unreal quality of design with a soft gray glaze in evanescent and changing shades. A large plate and a vase from this exhibit were purchased by the Art Institute. The plate is decorated with a male nude with stag-horns, dancing with two does. In some places the design is clearly indicated, in others barely visible, but merging into the curves of the pottery. The adaptation of the bodies of the leaping deer to the circular field is remarkable.

Edgar Brandt of Paris was represented by metal-work of a very high quality of technique—a fire-screen, a floor lamp and a radiator cover. Gaston Lachaise received one of the Logan Prizes for a fountain detail—three dolphins in bronze. Hunt Diederich's metal work was delightfully original in design. A rearing horse in bronze and a stag door-stop were among the best of his entries; the Art Institute purchased the door-stop for its decorative art



GLASSWARE MADE AT THE ORREFORS FACTORIES, SWEDEN BY SIMON GATE  
PURCHASED BY THE ART INSTITUTE OF CHICAGO



SILVERWARE

AWARDED THE THOMAS J. DEE PRIZE

GEORG JENSEN





CROSS-STITCH EMBROIDERY

HUNT DIEDERICH

AWARDED THE JULIUS ROSENWALD TEXTILE PRIZE



CERAMICS FROM THE KAHLER POTTERIES, DENMARK

collections. Mr. Diederich showed his versatility by the number and variety of his exhibits. His cross-stitch panel of two fighting cocks was awarded a Logan medal and the Mrs. Julius Rosenwald Prize for textiles. The colors of this panel and the fine balance of the design made it one of the most interesting objects in the show.

Marie Zimmerman, whose jewelry is always distinctive, had some beautifully wrought designs in which a dark silver was combined with various semi-precious stones in barbaric fashion. A knife and sheath, intricately yet naïvely ornamented, suggested a tenth-century dagger.

Four silk murals by Lydia Bush-Brown represented the "Four Elements." Batiks were contributed by Bell Colburne, Ruth Green Harris, Bertram C. Hartman, Harry Henderson, Mary Hipple and A. Ljunggren. Harriet Bingham's book-ends and tiles were charming and colorful.

Among Chicago artists of distinction represented were Alfeo Faggi, Alfonso Iannelli and Edgar Miller. Mr. Faggi's austere beautiful figures are immediately recognizable. His present residence in Woodstock, New York, does not prevent Chicago from claiming one who received his first laurels here. Mr. Iannelli was sparingly represented by two porcelain figures and a pair of book-ends. Mr. Edgar

Miller's stained glass window was awarded the Frank G. Logan Prize. His entire group received the Arthur Heun Prize for originality and standard. It included a number of pieces of pottery slightly suggestive of the Slavic races in its coloring and design and of remarkably fine workmanship.

The only furniture in the exhibition was the work of Paul Frankl of New York. A tall cabinet of a single row of drawers and a gaily painted desk with lines of distinguished simplicity shared honors with a chair upholstered in heavy silk with an original design of jungle and elephants. Wood sculptures by William Zorach, Charles Prendergast and Robert Laurent were representative of these finished artists. Joseph Stella and Robert Chanler exhibited decorative paintings.

The significance of the changed aspect of the exhibition lies in the fact that the best artists of the time are turning their genius toward decoration. One of these, who has signed himself "Watson Gordon," submitted a screen which he had embellished with a vista of landscapes in Japanese fashion. The landscapes were American in content and the dull reds and blues which he placed in juxtaposition were likewise not oriental. Apparently the vast amount of propaganda for the beautifying of the article of daily use is beginning to bear fruit.

## ART FOR THE SCHOOLROOM

WASHINGTON, D. C.,  
February 10, 1925.

### TO CHAPTERS AND MEMBERS:

Among the questions considered at the last conference of the Federation was this: What would be the greatest service in the cause of art that could be rendered by a great national organization?

Among the answers to this question was that of Mr. Huger Elliott, Principal of the Pennsylvania Museum and School of Industrial Art: "See that every school in the United States, from the metropolitan high school to the smallest schoolhouse in the backwoods, has upon its wall at least one plaster cast of a superb piece of sculpture and one fine color print of a masterpiece of painting."

This is no new idea, many schoolhouses in the country have been furnished with plaster casts and color prints. But the novelty of the idea was to enlist the Federation of Arts in carrying out this project nationally. The Convention unanimously passed a resolution adopting this suggestion of Mr. Elliott's and agreed to institute an effort through the cooperation of its chapters and its members to see that it was carried out in every part of the country.

To many of our chapters and members the simple suggestion of doing this or inducing

some public-spirited person or persons to do it would seem sufficient. Many of them know just what plaster cast and just what fine print they would select for this purpose, even though few of them may realize at what small cost it can be done and to what point of perfection reproduction in color has attained. Many who are quite willing to give or raise the necessary sum of money, which is not large in amount, may not know what particular plaster cast or color print to use and may not be ready to translate their general desire to equip their school into effective action by a choice of cast or print and by obtaining it.

To meet such a situation the Federation appointed a special committee to recommend particular casts and particular prints and to give precise information as to cost and easy method of acquisition. Not that the Federation would confine choice to these particular reproductions. There easily may be others which will serve the same purpose and be more congenial to prospective donors, but with these suggestions at hand anyone who is willing to carry out this plan for the particular school in which he or she chances to be interested can readily tell how much it will cost to place particular reproductions in that school and can carry out his intention by mailing a check and an order to the Federation.

The particular casts and color prints recommended by this committee, together with the cost of each, are as follows:

## CASTS

<i>Title</i>	<i>Size</i>	<i>Price</i>
Nike fastening her sandal—Nike "Balustrade," Athens. . . . .	38" x 21½"	\$12.00
Panels: Horsemen; frieze of the Parthenon (xxxviii) . . . . .	42" x 48"	20.00
(iv) . . . . .	42" x 56"	20.00
(xxxvii) . . . . .	42" x 48"	20.00
Panels: della Robbia; Cantoria, Florence:		
Boys playing on drums . . . . .	42" x 38"	20.00
Boys playing on trumpets . . . . .	42" x 38"	20.00
Boys singing from scroll . . . . .	42" x 26"	18.00
Boys singing from book . . . . .	42" x 26"	18.00
Children playing on cymbals . . . . .	42" x 38"	20.00
Panels: Donatello; cantoria, Florence:		
Cherubs dancing and playing upon instruments; six panels (each) . . . . .	37" x 48"	25.00
Panel: Donatello, pulpit, Prato . . . . .	31" x 37"	15.00

## COLOR PRINTS

<i>Artist</i>	<i>Title</i>	<i>Size</i>	<i>Price</i>
Guerin . . . . .	Chateau Langeais . . . . .	23½" x 16"	5.00
Guerin . . . . .	Chateau Amboise . . . . .	24" x 16"	5.00
Guerin . . . . .	Church of San Sebastian . . . . .	24" x 16"	5.00
Duveneck . . . . .	The Whistling Boy . . . . .	20" x 16"	6.00
Brush . . . . .	In the Garden . . . . .	28" x 12"	10.00
Albert . . . . .	The Golden Glow . . . . .	21" x 25"	10.00
Thayer . . . . .	Caritas . . . . .	28" x 18"	12.00
Inness . . . . .	The Home of the Heron . . . . .	19" x 28½"	12.00
Tryon . . . . .	Before the Sunrise, June . . . . .	18½" x 27½"	12.00
Riviere . . . . .	Notre Dame . . . . .	20½" x 32"	7.50
Fra Angelico . . . . .	Annunciation . . . . .	17½" x 23"	12.00
Botticelli . . . . .	Virgin and Child . . . . .	16" x 10½"	7.50
Raphael . . . . .	Madonna Granducca . . . . .	22" x 14"	10.00
Bellini . . . . .	The Doge . . . . .	21" x 15"	18.00
Da Vinci . . . . .	La Belle Feronnier . . . . .	22" x 15"	10.00
De Predis . . . . .	Beatrice d'Este . . . . .	20" x 13"	8.50
De Hooch . . . . .	Interior . . . . .	22" x 17"	12.00



Vermeer.....	Little Street in Delft.....	21"	x 17"	12.00
Vermeer.....	Music Lesson.....	20"	x 17"	12.00
Vermeer.....	The Letter.....	25"	x 18 $\frac{1}{2}$ "	18.00
Rembrandt.....	Holy Family.....	19 $\frac{1}{2}$ "	x 15"	10.00
Hals.....	Laughing Cavalier.....	21"	x 16 $\frac{1}{2}$ "	18.00
Raeburn.....	Boy with Rabbit.....	24"	x 18"	10.00
Brangwyn.....	Venice.....	21 $\frac{1}{2}$ "	x 16 $\frac{1}{2}$ "	15.00
Reynolds.....	Age of Innocence.....	24"	x 18"	6.00
Van Dyck.....	William II of Nassau.....	20"	x 16 $\frac{1}{2}$ "	18.00
Velasquez.....	Infanta Margaretta Theresa.....	23 $\frac{1}{2}$ "	x 18"	18.00
Kustner.....	The Poplars.....	22"	x 28 $\frac{1}{2}$ "	12.00

The prints can be obtained framed or unframed. If simply framed, five dollars (\$5.00) should be added to the above cost. Orders should be sent to the Federation's Washington office accompanied by check and will be promptly executed under the arrangements made by the Federation with publishers of prints and makers of casts. The prices are in no instances in excess of those of retail dealers.

In recommending these color prints and casts of works by famous sculptors the American Federation of Arts does not wish to be understood to favor reproductions rather than original works. On the contrary, when original works of merit can be obtained they are preeminently desirable, but original works are not always within the means of those who have the generous impulse to give, and it is only through fine reproductions that the masses in this country can become acquainted with the works of the masters.

It would be well, however, to bear in mind that excellent original etchings, wood-block prints and lithographs by the foremost contemporary artists can be purchased at from \$10 to \$200, the majority from \$10 to \$50. Water-colors by contemporary artists of established reputation are purchasable at from \$50 to \$300, and oil paintings of moderate size by living artists are priced from \$250 up. To those preferring to give original works rather than reproductions the American Federation of Arts will gladly lend assistance in the matter of selection and purchase.

Very sincerely yours,

ROBERT W. DE FOREST,  
*Chairman.*

*Committee on Pictures and Other*

*Works of Art in the Schools:*

Mr. Robert W. de Forest, *Chairman.*  
Mrs. John W. Alexander  
Mr. Huger Elliott  
Mr. Henry W. Kent  
Miss Florence N. Levy

## OTHER FEDERATION ACTIVITIES

ON DECEMBER 30, through the co-operation of the Bureau of Education, the American Federation of Arts sent the following letter to two thousand secretaries of Boards of Education throughout the country:

DEAR SIR:

The Board of Education of the City of Chicago has recently announced that hereafter in all school buildings to be erected in that city wall space will be provided at the front of each classroom for the suitable placement of a picture or

other work of art, and that in each building there shall also be a room especially designed for the display of paintings and other artistic exhibits.

This action was thought so significant as a recognition of the place of art in public education that the Board of Directors of the American Federation of Arts, at its latest meeting, resolved to call it to the attention of other Boards of Education throughout the United States, heartily commending it to them as exemplary, with the hope of emulation.

It was further agreed to respectfully suggest, as supplementary, that in the erection of new school

buildings care be taken not only to introduce pictures into the classrooms but to make the rooms, through the medium of good design and simple decoration, as artistically attractive as possible, in order that the children might have the inspiration and refining influence of tasteful environment.

To the accomplishment of this end the American Federation of Arts, the National Art Association, with its 370 chapters throughout the United States, freely offers such assistance as may be within its power in the matter of expert advice, which it can command, and in the selection of suitable pictures and other works of art.

Should your Board of Education see fit to take action in this matter will you kindly send notification to the undersigned, in order that it may be given such publicity through the American Federation of Arts as would tend to strengthen the movement.

Respectfully yours,  
THE AMERICAN FEDERATION OF ARTS,  
LEILA MECHLIN,  
*Secretary.*

A large number of replies to this letter have been and are still being received, witnessing to the very widespread interest it has evoked in the subject presented. Among the many we select the following few as of special interest:

The Commissioner of Education of the State of Maine wrote that all school houses built in that state must be approved by the State Commissioner of Education and no schoolhouses should be built in Maine that do not give opportunity for suitable school-room decoration with plenty of space in front. "Our real problem," he said, "is for suitable suggestions for artistic decorations in connection with our schools. Now the State Department of Education has offered to contribute 50 per cent of the cost with the wish of affording the aesthetic values in schoolroom decoration which children ought to have."

The Secretary of the Board of School Commissioners in Indianapolis wrote that his board ordered copies of the letter made and forwarded to the architects who are planning new school buildings for that city.

From Pueblo, Colo., the Secretary of the Board of Education wrote that endeavor is being made to secure pictures for all the rooms in their school buildings, and asked for information as to the most suitable kind of frames for such works.

In Cedar Rapids, the letter was referred to the architect of the school buildings, who himself wrote expressing entire sympathy

with the suggestion and recommendations and saying that he would endeavor to see that these ideas were carried out and incorporated in the school buildings.

The Secretary of the Board of Education in Oak Park, Ill., commended to our attention the advisability of securing the cooperation of Parent-Teachers Associations, telling of the gratifying results that have accrued in that city through such cooperation—for instance, the purchase and presentation of several original paintings to the schools.

From Beatrice, Nebr., the Superintendent of Schools wrote that a new junior high school is being built and provision is being made therein for an art room and display boards in each classroom, as well as glass cases in halls for exhibits. Furthermore, that in the arrangement of the rooms provision is being made for suitable spaces for the hanging of pictures.

The Superintendent of Schools in McPherson, Kans., called attention to the fact that they have recently held their fourteenth annual exhibition of original paintings, etchings and drawings. The proceeds from these exhibitions for a number of years have been used for the purchase of pictures for the high schools in the town. He said also that the City Federation of Clubs has been instrumental in placing an original etching or lithograph in most of the grade school-rooms.

A similar request came from the Superintendent of Schools in Rapids Parish, Alexandria, La.

In Mobile, Ala., a new senior high school is to be built, and the Superintendent of Schools wrote that he was especially anxious that the classrooms should be tinted in such a way as to facilitate the best lighting conditions and at the same time be tasteful. With regard to the proper tints he sought advice.

Finally, the direct result of the letter in Portland, Oreg., was a recommendation made to the Board of Directors of the Department of Education that in school buildings to be erected in the future or now under way suitable wall space be provided in each classroom for the placing of a suitable and appropriate picture, work of art or mural decoration, the selection of such to be under the supervision of the Superintendent of Schools and the Advisory Art Committee.

The recommendation was adopted and will be put into effect.

Certainly this effort was eminently worth while.

#### TRAVELLING EXHIBITIONS—1925 PLANS

Since the beginning of 1925 the American Federation of Arts has placed on circuit five new exhibitions which are scheduled already to travel through ten states extending from New York to Texas. In reaching cities in such a wide territory the Federation not only gives these places an opportunity to secure important exhibitions at moderate cost but it also places the work of the exhibiting artists before a varied and often entirely new public. A great deal of interesting publicity material has been prepared about the one hundred and fifteen painters who are represented in the three collections of oil paintings.

The first and most notable of the new exhibitions consists of forty-three paintings which formed part of the American Section of the 1924 Venetian International Exposition. These pictures have been generously lent by the artists for a circuit in this country. The opening engagement was at the Art Club at Erie, Pa., in February. In March the pictures are to be shown at the Art Association of Jacksonville, Ill.; in April in the Delgado Museum of Art, New Orleans, La.; and in May at the Brooks Memorial Art Gallery in Memphis, Tenn.

As usual the Federation, through its Exhibition Committee, invited certain pictures which were shown in the recent Winter Exhibition of the National Academy of Design for its Annual Texas Circuit. The first engagement was at the Fort Worth Museum of Art, and this was the Sixteenth Annual Exhibition of American paintings sent there by the Federation. It was encouraging to hear from the Director that there were great crowds at the exhibition and that over 9,450 people had visited it. Robert Vonnoh's painting, "The Sandman's a Comin'" (which was shown at the Academy), was given to the Museum by a former resident of Fort Worth in memory of a greatly beloved teacher in the public schools, Mrs. Clara Peak Walden. Through this gift of Mr. Vonnoh's very appealing picture, Mrs. Walden's name, which meant so much to the community, is linked to the

Museum. It is a very beautiful tribute. Following Fort Worth the circuit includes the Austin Art League and the San Antonio Art League for two week periods each in March, the Sam Houston State Teachers College at Huntsville in April, and the Galveston Art League in May.

A collection of thirty-five paintings representing the best work shown in the Annual Exhibition of the St. Louis Artists' Guild started on tour the last of January, with the initial showing at the Art Club of Quincy, Ill. These artists of St. Louis are capable painters and their group is a strong and interesting one. The plan is to have the exhibition go to places in Illinois, Missouri, Iowa, and Kansas. By arranging the circuit to cover a restricted area the cost of transportation is reduced. The rental fee for this exhibition is also very moderate. A limited number of engagements can still be made.

A new exhibition of approximately one hundred prints has just been secured from the Brooklyn Society of Etchers with bookings so far at the School of Industrial Arts in Trenton, N. J., in February; the Columbus Gallery of Fine Arts in March; and the Smithsonian Institution, Washington, D. C., from April 24 to May 22. An added feature this season is "demonstration" material showing the various processes of making prints, which will enable those interested to distinguish the different methods and to better appreciate the intrinsic beauty of each. There is a prepared plate for etching, one for aquatint, and a zinc plate of five mediums—etching, soft-ground, drypoint, aquatint and engraving—from which a print has been made showing the difference of qualities of lines and tones in each medium. A mezzotint plate, the print made from it, and a print showing a prepared mezzotint plate demonstrate this process. Prints of soft-ground, with the original transfer sketch, and of aquatint are also included. A facsimile of the earliest known etching, "The Master of Amsterdam Cabinet," and also one of the finest etchings which has been produced, "Rembrandt's Mother," show the development of the Art. A full printed explanation of the processes of graphic arts completes the demonstration exhibit.

A selection of eighty-two pictures from



the combined exhibitions of the American Water-Color Society and the New York Water-Color Club has been made for the Federation's Annual 1925 Rotary. Three of our Chapters in New York State—the Mechanics Institute at Rochester, the Syracuse Museum of Fine Arts, and the Arnot Art Gallery at Elmira, will show these water colors in February, March and April. This exhibition will then continue on circuit for at least a year.

Several cities in the south are in line for our Travelling Exhibitions. Tampa, Fla., has just had a group of thirty-eight paintings by Boston artists which were made a special feature of the South Florida Fair. This collection has now gone on to Miami, where it will represent the "first annual exhibition" of the Florida Society of Arts and Sciences. The pictures will later be shown in Greensboro, N. C.

Roanoke, Va., made a great success of the Exhibition of paintings lent by the Metropolitan Museum of Art which was presented to the public by the University Club, with the cooperation of the Woman's Club of Roanoke and the local Chapter of the Federation. The exhibition was held in the music salon of Thurman and Boone Company, where special lighting was installed. During the hours of the exhibit there was always someone in attendance who could explain the paintings to the visitors. Various interesting talks were given and a catalogue was prepared for distribution to all visitors. This Metropolitan Museum Exhibition is also scheduled for Memphis, Tenn., Fort Dodge, Iowa, Baldwin City, Kans., and Spartanburg, S. C. It will be shown in the latter city by the local Art Club, in connection with the Spring Festival in May and is to be made an event of special note.

#### THE 1925 CONVENTION

As many of our members and readers already know, the 1925 Convention of the American Federation of Arts is to be held in Cleveland, Ohio, May 13 to 16. Preliminary announcement can now be made in regard to many features of this Convention, which promises to be most interesting. All of the sessions are to be held at the Art Museum. There will be two each day, one beginning at 9:30 in the morning and the

other at 2 in the afternoon. The first session, as usual, will be devoted to the work of the American Federation of Arts and will include, this year, reports of the lately appointed special committees on Art in the Schools, Art Museum Extension, and War Memorials, as well as open discussion of the other Federation activities, such as traveling exhibitions, illustrated lectures, package library, etc., etc. The afternoon session that day will be devoted to *The Establishment of New Art Museums*, particularly art museums in small cities or towns. At the Thursday morning session the principal topic will be *The Future of the Bill-Board*. At the afternoon session on Thursday, *Community Art* will be discussed, which will lead up to the discussion that evening of the *little theatre* at The Playhouse, preceding the presentation of a current play. On Friday morning the topic will be *Art in Its Relation to Industry and the Handicrafts*, and that afternoon, *Art and the Child*.

Every afternoon between four and six, visits will be paid to private collections, and, the weather permitting, Cleveland private gardens. On the first evening there will be an informal dinner at the Country Club. Effort will be made to have the luncheons essentially Federation affairs with special social features. On Friday evening after dinner there will be music at the Museum, either chamber music or an organ recital, and possibly both. Could a pleasanter prospect possibly be offered!

#### RADIO TALKS ON ART

On January 22, Station WEAF, the American Telephone and Telegraph Company of New York, broadcasted the first of a series of 15-minute talks on "Art in Everyday Life," for which arrangements have been made by the American Federation of Arts. This is the outcome of a plan suggested to the 1924 Convention by Mr. Henry R. Poore, and made possible by a gift from a member of the Board of Directors of the American Federation of Arts. The purpose is to tell everyone of the six or eight million who listen in, in simple language, some of the reasons why art should form a part of their daily life, and what they miss who do not get a full measure of pleasure and enjoyment from it. The talks, to be given on successive Thursdays at 7:30 o'clock,

will be given by recognized authorities in the particular field under consideration.

The programme for January and February was as follows:

Jan. 22. "Art in Everyday Life: Its Importance to You and to Me," by Robert W. De Forest, President of the Metropolitan Museum of Art, and of the American Federation of Arts.

Jan. 29. "The Enjoyment of Art: What the Layman Ought to Know," by Henry R. Poore, painter, writer and critic.

Feb. 5. "The Museum of Art: How to Use and Enjoy It," by Florence N. Levy, Director, Baltimore Museum of Art.

Feb. 12. "Art in America: Our Own Colonial Art," by R. T. Haines Halsey, Collector and Trustee of The Metropolitan Museum of Art.

Feb. 19. "The Craftsman at Work," by Frank Gardiner Hale, Master Craftsman.

Feb. 26. "Architecture: the Buildings About You and Their Grouping in Cities and Villages," by H. Van Buren Magonigle, Member of the American Institute of Architects, author and lecturer.

The March and April programme will include the following subjects: "Industrial Art: the Use of Beauty and the Beauty of Use," "Art in the Home," "Art in Dress," "Art in Advertising," "Cartoons," "Comic Strips and 'Funny Pictures'," "Art of the Stage," "Getting the Best Out of Pictures," and "Modern Painting, Impressionism, Futurism and Beyond: What Does it Mean?"

The introductory talk by Mr. de Forest is given in part herewith. The week following the delivery of this talk numerous letters were received at the Washington office, testifying faithfully to the genuine interest aroused.

## MR. DE FOREST'S RADIO TALK

### ART IN EVERYDAY LIFE: ITS IMPORTANCE TO YOU AND TO ME

ART IS a common heritage for all of us; it forms an integral and essential part of life; it is everywhere about us influencing our ideals and moulding the lives of our children; it makes our homes and cities attractive or hideous, accordingly as its great resources and possibilities are understood and correctly used.

What do I mean by art? To some people art simply means pictures and statues. By art I mean not only pictures and statues, but pretty much every object that enters into our daily life. There can be art in our forks and spoons; in the china on which we serve our meals; in the chairs we use at our dining table; in the curtains we hang in our rooms; in women's dresses and men's neckties. There can be beauty of form and beauty of color in everything of this kind.

And why should we take an interest in art? I will answer this question by some other questions: Why should we take an interest in music? Why should we take an interest in flowers? Why should we pause to look at the sunset clouds? Because we wish the joy which can come to us through seeing eyes. I say seeing eyes—I mean eyes that are trained to take in what eyes

can see. Eyes can be trained to see just as muscles can be trained to lift. These talks will help to train them.

It would be reason enough to cultivate art if it were only to give us pleasure. It is part of the pursuit of happiness which under our American Constitution is an inalienable right of every American. But knowledge of art means more than enjoyment. To many it is the means of livelihood. For art enters into almost every product, and whoever appreciates art can make his product more valuable. It is the art of France that has given French products their unique value in the world.

The enjoyment of art is open to everyone—poor and rich. That is one of its democratic features. Some years ago I went through the picture gallery of one of our millionaires with a clergyman friend. After going around he said to me: "I own these pictures quite as much as the man who has paid for them! All he can do is to look at them and enjoy them by looking at them—I can do the same." He was right. Every man, woman and child who goes through a private gallery or a public museum for all practical purposes owns everything in it. All he

lacks is the pride of possession—a selfish pride unless possession is shared with others. Even the pride of possessing beautiful things is not in these days limited by wealth. Beautiful things, even in the fine arts of picture and sculpture, can now by the different processes of reproduction be obtained at insignificant prices. If you want to know what they are and how to get them, ask the Federation.

I have many original paintings in my own home, some very valuable ones. But

I think I get as much joy and inspiration from a Japanese print which I bought a week ago for \$25 as I do from any of them. And rid yourself of the idea that costly ornamentation is art; the best art is usually the simplest.

Therefore I urge you to train your eyes to see and your minds to apprehend the beautiful in art and so add infinitely to your own pleasures in life and to the pleasure you can give to others. To help you do so is the purpose of these little talks.



COURTESY OF THE ART INSTITUTE OF CHICAGO

### ALBIN POLASEK

FELLOW IN SCULPTURE, AMERICAN ACADEMY IN ROME, INSTRUCTOR IN SCULPTURE, ART INSTITUTE OF CHICAGO

A PAINTING BY  
CHARLES W. HAWTHORNE

PORTRAIT GALLERY, ART INSTITUTE OF CHICAGO



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## "ORIGINAL MEN"

SOME months ago a bronze portrait bust of William M. Chase was presented to New York University and permanently placed in the Gould Memorial Library in memory of this eminent American painter. It was the work of Albin Polasek, a one-time fellowship holder in sculpture at the American Academy in Rome, and the gift of Mr. Chase's pupils. The occurrence is brought to mind at this time by the issuance of a little pamphlet reporting the memorial exercises attending the unveiling. Addresses were made by W. Francklyn Paris, Charles W. Hawthorne and Irving R. Wiles, all three former pupils. What they said was of interest not merely as referring to Mr. Chase but as applicable to other great painter-artists.

Mr. Paris spoke of Chase not as an artist but rather as a teacher and as a man, and he borrowed the terms that Carlyle used in speaking of Mirabeau when he said, "The world loves its original men and can in no-

wise forget them." "Chase," Mr. Paris declared, "was an original man, not in the same sense as Mirabeau, who made as many enemies by his originality as he made friends, but in the sense that he made friends by a process that usually produces enemies—the process of saying what you think regardless of the contrary opinion of the person you address or who addresses you. "Nothing," he said, "was true for Chase because the verdict of the mob had decreed it." Recounting some of the honors that came to William M. Chase as an artist, honors which have been accorded to few, Mr. Paris continued that "great as was William M. Chase as a painter, he was greater as a teacher and greatest as an original man."

This is an interesting thought—who are the great "original" men? Surely none will deny Whistler's originality, nor Monet's, nor Velasquez's, nor Rembrandt's, nor the two outstanding artists—our own American, George Bellows, and the Russian, Leon Bakst, who both passed from the world very lately, seemingly too soon.

The world is clamoring today for originality—originality in design and expression. We are chided for following in the footsteps of our forefathers; the finger of scorn is pointed at us because we copy the works of the past. So few seem yet to understand that originality is something which is born, not made. We cannot have original art unless we have original men and women. It would be folly to suppose that any one of the original men of art of whom mention has been made deliberately set out to be different from his fellow men, his fellow artists. The fact was that it was impossible in every instance to be the same; the vision, the personality, everything was different and the difference held a lure. Sometimes originality carries with it a penalty. The original artist is not always on the instant understood, and often he has to battle his way, for this reason, to recognition; he has to turn the tide of vision out of old ruts into new directions.

As a rule this opposition affects the artist—the painter, the sculptor—less than it does the writer or the leader in other fields, because he gets such great compensation from his work all along life's way, whether it be smooth or rough. William M. Chase

used to say of himself, "I happen to be a member of the most magnificent profession that the world knows." He loved his work and took great pride in the fact that he was "a valiant soldier enlisted in defense of the cause of beauty and of art." He was a happy painter. Of him as an artist, Charles W. Hawthorne said: "He was a born painter, he loved it; painting was almost a monomania with him. He delighted in the doings of things with oil paint. Representing the visible world was a joy to him, and his love was so strong and his belief so sure that they have found their way into his work." Alluding to this characteristic, Mr. Hawthorne continued: "The sum of human experiences has given birth to certain folk-sayings, proverbs, which express some human aspiration or truth. One of the most beautiful of these is the one that pleads for doing good or being fine and genuine without any idea of reward. This has many expressions. The poet's 'do good by stealth and blush to find it fame' is very beautiful, but I like better," said Mr. Hawthorne, "its biblical forebear: 'Seek ye first the Kingdom of Heaven and its righteousness and all things will be added unto you.'" "How truly," he exclaimed, "might one apply this to the life of a painter. His whole existence is seeking, is trying to apply the truth tomorrow that he has learned today, and after a lifetime of this seeking, this trying, this artistic integrity, he is crowned by a vision and an expression of beauty denied to other men."

What an excellent definition of an artist; what a perfect explanation of that typical joyousness of disposition so many artists possess. What a tribute to the best of our "original men!"—*The "North Window," Washington Star.*

### GEORGE BELLAWS

George Bellows was a dominant figure among the American painters of today, and his death on January 8 at the age of 42 came as a great shock to many. He was one of those with whom one did not associate even the thought of death. George Bellows seems for years to have exerted a powerful influence over all those with whom he came in contact in his own profession. To the mystification of the public, artist juries again and again awarded him highest honors.

Much has been written in his praise since his death, but nothing seems to have explained his influence and the hold that he had upon the minds and the hearts of his colleagues as a tribute by Frank Crowninshield, editor of *Vanity Fair*, and son of the late Frederick Crowninshield, one of America's most distinguished painters of an earlier generation, which was published in the *Art News* of January 17. Mr. Crowninshield said in part:

"He was that rare product, a painter who was always learning, always ripening, always improving. There is no telling how far he would have gone. . . . With twenty more years at his back he would, we feel, have made successful assault upon the heights that still confronted him. What painter in America possessed a greater, a completer spiritual equipment with which to risk that daring climb? What painter with more vision, more courage? . . . After hearing him talk of his plans and aspirations one would have said that nothing less than twenty years would have brought him to maturity. . . .

"This is not the time to appraise his work . . . but it is perhaps in order to say something of him here as a man—as a popular, stimulating and highly vitalized figure in the life of New York. There is perhaps an added point in sketching in the man's personality, because no painter of our time put more of himself, more of his essential nature, into his work than he. So strong was this personal note or flavor in all that he painted that those who know his work well, and the man not at all, might almost construct from his canvases his major personal traits and attributes. . . .

"It was twenty years ago that Bellows came to New York from Ohio, a tall, youthful, shambling, somewhat ungainly figure (he must have had about the height, the reach, the weight and the rangy form of Lincoln). He was fortunate enough to run into Robert Henri, already a distinguished painter and teacher in New York. That meeting, Bellows would have told you, was, except for the meeting with his wife, the most fortunate encounter of his career. For twenty years, first as a teacher, then as an intimate friend, Henri remained his steadfast and enthusiastic animator.

"Other friends followed—for the most

part, painters—and what painters, and what friends! Of these Speicher, Sloan and Glackens were perhaps the most intimate, but at that remarkable funeral at Ascension Church on Saturday last it seemed as if every painter in New York—recruited from every group, from every school—had turned out to do homage to him as a painter, as a man and as a friend.

"His two chief characteristics were, I should say, a blunt and outspoken honesty and a sort of emanation or radiation of happiness. He seemed always to be having a good time. Life was more than an adventure to him; it bordered on the realms of romance. In everything that he did; in his wonderful life with Mrs. Bellows, in his passionate addiction to sport, in his absorption in lithography, in playing with children, in carpentering and machinery, in hanging a show of the New Society of Artists, in dining with his friends, no one could have been more instinct with happiness, more ready for laughter, more truly in love with life."

Finally he concluded, "If we would seek for any sign of brightness in it" . . . (the tragedy of his death), "we must remember that for over twenty years Bellows worked, lived and painted, brilliantly and happily; and that success had come to him, on his own terms, without a hint of bartering, without his yielding an inch to popular prejudice or taste, and with never so much as a thought of monetary gain."

#### CENTENNIAL OF THE N. A. D.

The National Academy of Design was founded just one hundred years ago. It will celebrate its centennial next autumn by assembling and setting forth a notable retrospective exhibition which will literally illustrate the art of painting in America for the past century. Arrangements have been made to hold this great centennial retrospective exhibition in the Corcoran Gallery of Art at Washington. Washington has been chosen because it is the national capital and the Academy of Design is a national organization. The thought originated with the officers and directors of the National Academy of Design and was presented by them to the Corcoran Gallery of Art. Needless to say, it met with immediate approval on the part of the

Director, President and trustees of this institution. The exhibition will be held in November. As this was the date set for the Corcoran Gallery's next biennial exhibition of contemporary American painting, that event has been postponed until the following spring.

It is understood that the committee of organization for this exhibition proposes to secure one or more examples of the work of each of its members from 1825 to the present. The collection will occupy all of the exhibition space at the Corcoran Gallery's disposal, which will mean that the permanent collection of paintings will temporarily be entirely replaced. Under these circumstances, however, it could not have better place for showing. The opening will undoubtedly be made a notable event.

## NOTES

The Metropolitan Museum METROPOLITAN is inaugurating a series of MUSEUM NOTES motion picture films relating to various phases of art and illustrating the objects in its galleries. These films, unless otherwise stated, are produced and distributed by the Museum. Four are now ready for release and others are in preparation. These four are as follows: (1) Firearms of Our Forefathers (from the Indian's bow and arrow to the modern machine gun); (2) A Visit to the Armor Galleries of the Metropolitan Museum of Art, (a) Chain Mail and Gothic Plate Armor, and (b) Maximilian and Enriched Armor; (3) The Making of a Bronze Statue (the statue of Theodore Roosevelt by A. Phimister Proctor, produced by Allen Eaton; (4) Vasantasena (a tenth-century East Indian story, produced by Pratt Institute, Brooklyn.) These films may be borrowed by art museums, art societies, art schools, and art clubs. The borrower will be charged \$10 rental per showing of each reel, all costs of transportation, and payment of loss or damage after the film leaves the Museum. Shipment will be made to reach the borrower one day before date of use; return shipment to be made not later than the day after said date. Requests for rental of films outside of New York State



should be made at least three weeks in advance. All such requests and further inquiries should be addressed to the Secretary of the Museum, Mr. Henry W. Kent.

The series of free concerts given in the Museum by a symphony orchestra under the direction of David Mannes during January was the generous gift of John D. Rockefeller, Jr. For the second series of the winter to be given on the four Saturday evenings in March, the Museum and the public are indebted to four members of the Board of Trustees, Arthur Curtiss James, George D. Pratt, Henry Walters and Payne Whitney. A new feature in connection with these concerts is a series of talks on the programme of the evenings, to be given in the Museum Lecture Hall on the same Saturdays by Mr. Thomas Whitney Surette.

The exhibition of American Industrial Art usually held at the Metropolitan Museum during January has been postponed to the last of March. This is on account of changes in the building.

Among the recent gifts received by the Museum is a painting by Max Bohm, entitled "The Evening Meal," presented by Mrs. E. H. Harriman.

An interesting account is given in a recent number of the *Bulletin* of the Museum of the Charles Allen Munn bequest. This includes a description of the silver, paintings and prints comprised in this carefully assembled collection. Numerous examples are illustrated.

AT THE  
BROOKLYN  
INSTITUTE  
MUSEUM

The exhibition of the Brooklyn Society of Etchers, which was held at the Brooklyn Museum during December and January, proved highly successful

both in point of attendance and in the number of sales made. Over six thousand persons visited the exhibition, many from out of town. This, coupled with the large number of prints submitted for admission, is an encouraging evidence of an increasing interest in this medium of artistic expression. The jury of award was composed of Sears Gallagher, George (Pop) Hart, and Susan A. Hutchinson, of the Brooklyn Museum. The prizes were awarded as follows: The Mrs. Henry F. Noyes Prize of \$50 for the best print in the exhibi-

tion, to Arthur W. Heintzelman, for "The Poet"; the Kate W. Arms Prize of \$25 for the best print by a member of the Society to Eugene Higgins for "The Bargemen"; the Nathan I. Bijur Prize of \$25 for the best print by a nonmember of the Society, to John Wright, a British etcher, for "Lo Sombbrero"; the Emil Fuchs Prize of \$25 for the best figure piece by an artist under forty years of age to Margery Ryerson for "The Patchwork Quilt."

An exhibition of mural paintings assembled by the National Society of Mural Painters, a group of paintings by Anglada y Camarasa, and an exhibition of paintings by the late Alfred Collins, were shown at the Brooklyn Institute during February. The mural paintings were hung in the rotunda gallery of the Museum and extended throughout the rooms of the east wing. The contributing artists numbered up to eighty names, and included many of the best known artists of the present day. Edwin H. Blashfield, the dean of American mural painters, was represented by an extensive exhibit of reproductions of his work in various public buildings throughout the country. The exhibition also included works by a number of foreign artists, among whom may be mentioned Puvis de Chavannes, Maurice Denis, Desvallieres, Gorguet and Jaulmes.

The Anglada paintings hung in a separate gallery in order that their essentially individual character might be preserved. They included nine large canvases, a number of which were shown at the Carnegie Institute last year. The entire group was recently shown at the Vandyck Galleries in Washington.

The exhibition of the works of Alfred Collins was made up of loans from various private sources.

Public spirited citizens interested in the various PHILADELPHIA proposed plans of municipal improvement, particularly the reclamation of the present unsightly banks of the Schuylkill River, the creation of boulevards along that water front connecting with the new Pennsylvania Railroad Terminal to be removed from Broad Street Station to West Philadelphia and the widening of certain streets leading thereto, were gathered at the Fifty-third Annual

Meeting of the Fairmount Park Art Association on January 28, at the Bellevue-Stratford to hear a very instructive illustrated address by Mr. C. W. Farrier, A. I. A., Associate Consultant, Chicago Plan Commission, on "The Chicago River and Lake Front Developments." There were many valuable suggestions to the engineers and architects present at the meeting embodied in the address. Mr. Charles J. Cohen, the President, was in the chair, the annual report was read by the Secretary, Mr. Andrew Wright Crawford, and the speaker was introduced by Mr. Joseph E. Steinmetz.

The Rotary Exhibition of "Ten Philadelphia Painters" opened in Lancaster, Pa., at the Iris Club on January 24, having been secured by Mrs. John E. Malone, chairman of Art of the State Federation of Women of Pennsylvania. Miss Constance Cothrane, one of the exhibitors, chairman of the Delaware County Federation of Women's Clubs and Treasurer of the "Ten Painters," spoke briefly at the private view of the works of each of the artists, Theresa F. Bernstein, Cora S. Brooks, Isabel Branson Cartwright, Mary R. F. Colton, Fern I. Coppedge, Lucile Howard, Helen K. McCarthy and M. Elizabeth Price. The exhibition goes from Lancaster to the Women's Club of Easton, thence to the Woman's Club of Bethlehem, the Twentieth Century Club of Landsdown and the Saturday Club of Wayne.

Among the most recent of the numerous plans of the Art Alliance for developing a love for really artistic exterior and interior decoration of homes, it should be noted that Mr. Bart Tourison, the builder of a group of houses in Germantown, has given commissions to a number of artist members of the Alliance for color decorations, wrought iron window boxes and painted recessed doorways, overmantels and panels applied to eighteen houses of those he has erected. In the galleries on Wednesday, January 28, were opened exhibitions of oils by George Luks and Armin Hansen, continuing until February 23.

Miss Johanna M. Boericke is exhibiting water-color sketches of the Holy Land at the Plastic Club, January 27 to February 18. An International Exhibition of Sixty-one paintings from the Carnegie Institute show last spring is on view at the Art Club until

February 6. The Print Club will be host to Mr. Joseph Pennell on February 6 at the residence of Mrs. McFadden Brinton, when he will talk on the work of Aubrey Beardsley. In the gallery of the club at 1614 Latimer Street a Memorial Exhibition of lithographs by the late George Bellows will be seen February 4 to 14, and etchings and aquatints by John Taylor Arms, February 16 to 28. The Annual Exhibition of the Pennsylvania Academy Fellowship will be divided this year between the Art Club and the New Century Club, will open February 13 and be on view until March 6. After the exhibition, groups of these pictures will be shown in nearby towns and in Philadelphia schools. The twenty-seventh annual report of the Fellowship is just out, recording a very gratifying activity in the way of advancing the art interests of this community.

THE CARNEGIE INSTITUTE, PITTSBURGH, MAKES A NOTABLE PURCHASE	The Carnegie Institute of Pittsburgh has lately acquired a painting by Zuloaga from the exhibition of his works held in January at the Reinhardt Galleries in New York, which attracted great attention.
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The painting purchased by the Carnegie Institute is entitled "Castillian Shepherd" and is reproduced as frontispiece of this magazine. "In making as important a purchase as this," Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, said: "we sought to obtain a painting expressing the sum total of the artist, or as close to that as we possibly could. The painting 'Castillian Shepherd' is typically Spain and of the Spanish spirit with which Zuloaga is so thoroughly imbued."

This purchase was made possible through the Patron's Art Fund of the Institute. This fund was established in 1922 and is maintained by subscriptions from the following persons: Mr. E. H. Bindley, the late Willis F. McCook, Esq., Mrs. William N. Frew—in memory of William N. Frew, Mr. George Lauder, Mr. A. W. Mellon, Mr. R. B. Mellon, Mr. W. L. Mellon, Mr. F. F. Nicola, Mrs. John L. Porter, Mrs. Henry R. Rea, Miss Mary L. Jackson—in memory of her brother, John Beard Jackson;



JACINTA AND HER FAMILY

MAURICE FROMKES

RECENTLY PURCHASED BY THE ALBRIGHT ART GALLERY, BUFFALO

Mr. Emil Winter, and Mrs. Joseph R. Woodwell and Mrs. James D. Hailman in memory of Joseph R. Woodwell.

On January 20 an exhibition of Early American portraits was opened at the Carnegie Institute. This included nearly fifty portraits, representing the work of twenty-five of the best known portrait painters of the early American school. Especially interesting were the portraits of personages of historical fame, among which were those of King George III of England, Aaron Burr, George Washington, Benjamin Franklin, Commodore John Barry, the "Father of the American Navy," and Dr. Enoch Edwards who was the first President's physician.

At the same time that this exhibition was opened at the Institute there was placed on view a collection of drawings and water-colors by Muirhead Bone, the well-known British artist. Both exhibitions will be shown until March 8.

Plans are well under way for the Twenty-fourth International Exhibition of paintings which will open at the Carnegie Institute on October 15, 1925, and continue through December 6. In other years this exhibition has opened in April, but it was decided this time to change the date so as to permit the entire European section to be shown in New York, Philadelphia and St. Louis immediately after the Pittsburgh showing. The paintings will be shown in New York at



the Grand Central Galleries, in Philadelphia at the Philadelphia Art Club, and in St. Louis at the City Art Museum. Mr. Homer Saint-Gaudens, who has charge of assembling these international exhibitions, will sail for Europe about the middle of March to be abroad five months.

ART IN      The Detroit Institute of  
DETROIT      Arts has rarely, if ever,  
                 seen such crowds throng  
                 its galleries as those which

surged through its doors the first two weeks in January to see the collection of great Dutch masterpieces, a full description of which is given elsewhere in this magazine. Literally thousands came, where hundreds had come before, and the general demand was so great that the Institute was obliged to keep open every evening during the time that the pictures were here. As many as three walk-talks a day were given by the educational secretary, Reginald Poland; clubs came, and collectors. The show in fact was a roaring success and much praise and credit have gone to Dr. William Valentin, Director of the Institute, for making the exhibition possible. The pictures were loaned by seventeen of America's great collectors, all personal friends of Dr. Valentin, among them Joseph E. Widener, Andrew W. Mellon, Jacob Epstein, and Sir Joseph Duveen. The pictures, all from the great period, are mentioned in detail elsewhere in this magazine.

After the Dutch exhibition, which closed January 25, came a week when attention was directed to the smaller galleries before the opening of the Scarab Club's annual exhibition for Michigan artists. Of these smaller shows, Miss Katherine McEwen's first one-man exhibition of her water-colors at the John Hanna galleries was perhaps the most interesting. Miss McEwen is a Detroit woman, a member of the Detroit Society of Women Painters and also of the national organization. For some years she has lived in Arizona, where she and her sister operate a "dude" ranch near Johnson, and where she has found new color for her palette in the vivid contrasts of the desert. She has also painted in Alaska, and that she has been able to expand to these immensities is evident from the vital quality of her recent painting. On the opening day of the

exhibition the Detroit Society of Women painters entertained with a tea for members and their friends.

The Carper galleries have been showing a group of landscapes and marines by Cullen Yates along with two landscapes by Kaula. Carpers are also showing two lovely pastels by Lhermitte and a stunning composition in oils by Frank Brangwyn. During February the John Hanna galleries showed a large and important group of old masters from the Fearon galleries in New York.

Detroit's Third Art Annual, which took place the first week in February, was largely given over this year to an effort on the part of the club women to sell and to buy. A particularly good shopping district for local wares was offered by the Michigan artist's show at the Institute. Wisely enough, the old effort to find art where it is not, to make a noisy showing of inferior work, was abandoned.

Julius H. Haass has recently augmented the oriental collection at the Detroit Institute of Arts by the gift of a valuable Egyptian portrait which dates back to the first century, B. C. Vincent D. Cliff, who owns the finest collection of oriental rugs in Detroit, also presented the Institute with a fragment of an Indian rug dating from the sixteenth century. Conrad Smith, another Detroit collector, has recently purchased a lovely winter landscape by Gardner Symons for his own American collection.

The jury for the Scarab Club's annual exhibition for Michigan artists, which opened at the Institute February 2, was composed of Leon Kroll, William J. Edmonson of Cleveland, and Henry G. Keller, also of Cleveland, for the out-of-town members. Roman Kryzanowski and Percy Ives represented the Scarab Club. This addition of two club members is an innovation, since in former years the decisions have rested entirely upon an out-of-town jury who have invariably left many heart-breaks in their wake. The prizes will be announced later.

M. L. H.

LOS ANGELES      The Fourth Annual Exhibi-  
NOTES      tion of water-colors by  
                 members of the California  
                 Water-Color Society was  
held at the Los Angeles Museum of History,  
Science and Art during January. Included

in this exhibition were works by artists of San Francisco, San Diego, Seattle and Denver.

Another interesting exhibition of water-colors held at the Museum during January was the Fourth International Exhibition—works by the foremost water-colorists not only of this country but of many of the countries of Europe.

Notable exhibitions held at the Museum during December were those of the Art Teachers' Association of Southern California, a joint exhibition of works by Childe Hassam, Joseph Pennell and Maurice Sterne; and a collection of paintings from Hawaii. Included in the last were quite a number of paintings by Frank M. Moore, the Director of the new Honolulu Art Museum.

During the present month the International Print Makers' exhibition is being held at the Museum, this to be followed in April by an exhibition of works by painters and sculptors of Southern California.

Mr. William Hekking, Director of the Columbus Gallery of Fine Arts, has accepted the directorship of the Albright Art Gallery, Buffalo, and will assume his new charge the first of March.

Ground was broken for a new block of new galleries for the Rhode Island School of Design, on the tenth of November, 1924, according to a note in the Museum

*Bulletin* for January. Excavations have since been completed and the foundation laid. This is the valuable beginning of the larger museum planned for the future.

The building is to be of brick in the Georgian style and is to have, besides the exhibition galleries, a conditioning plant, store rooms, repair shop, photographer's studio, vacuum cleaning, administration offices and a lecture room. This building is the gift of Messrs. S. O. and Jesse H. Metcalf, of whom the latter provided means for the galleries now in use, some thirty years ago. William T. Aldrich, of Boston, is architect for the new building.

Among the important recent acquisitions to the Museum's permanent collection is an oil painting by D. Y. Cameron, of "Inverlochy Castle," a gift of Miss Ellen D. Sharpe,

and ten paintings from Dr. and Mrs. E. M. Harris. Interesting notes about these gifts and reproductions of the most important of them appear in the *Bulletin*.

The Cameron painting is an interesting work by an artist best known for his etchings. But the painting has a double appeal, both as an unusual and artistic interpretation of Scottish landscape and picturesque ruins and as a record of a castle having the most intimate historic and legendary associations with Macbeth and Banquo.

The gift of Dr. and Mrs. Harris includes paintings by early Italian, Dutch and Flemish artists. There is a beautiful "Holy Family" by Andrea Del Sarto, one of the gems of the group, and a "Portrait of a Boy," Flemish School XVIIth Century, which is possibly the most delightful of all.

The possibilities of water-color as a medium for artistic expression was strikingly shown in an exhibition recently assembled

by invitation at The Cleveland Museum of Art. In these pictures could be seen, in retrospect, the changes that have occurred during the past generation, together with the widely differing ideals of contemporary workers. The accurate, painstaking draftsmanship of the older men, such as Dewing and La Farge, was in striking contrast to the mere suggestion of form seen in sketches by Zorach, Arthur B. Davies and John Marin. DeMuth's "Fruit and Flower" groups had a watery lusciousness that seemed unrelated to the substantial qualities in certain landscapes by Eastman, Burchfield, Reynolds, Beal and Gifford Beal. One had the transparency and delicacy of pure wash, the others a solidity approaching that of oil. McBey, Muirhead Bone and Joseph Pennell showed, in the meticulously executed detail of their small scale pictures, the correct drawing found in their etchings.

Of the one hundred and forty-five pictures shown by the eighty-four artists represented, twenty-five were the work of Clevelanders, and it was a gratifying commentary on the excellence of the Cleveland group that this local work held its own with the strong competition to which it was subjected.

In an adjoining gallery hung a carefully selected collection of etchings by Alphonse

Legros, loaned by Lewis B. Williams, a Cleveland collector, and President of the Museum of Natural History. Both landscapes and figure subjects were well represented, but the dominant feature of the exhibition was the series of portraits in various mediums—etching, dry-point, lithography, and mezzotints. Sir Frederick Leighton, Hiram Maxim, Sir Edward J. Poynter, Sir Charles Holroyd, Longfellow, Thomas Huxley, Sir Seymour Haden, Thomas Carlyle and Tennyson were among the personages represented. Most of the prints were from the well-known Bliss Collection.

The two exhibitions, strikingly different as they were in character and medium, were replaced the middle of February by a selection of paintings from the Foreign Section of the International Exhibit held in Pittsburgh last year, and by a group of important early prints recently presented to the Museum by Ralph King, one of the trustees and one of the Museum's greatest benefactors.

I. T. F.

Three important loans have been on exhibition during the month of February at the Minneapolis Institute of Arts, comprising an important collection of Japanese prints, one of Gothic tapestries and one of paintings by Anders Zorn.

The prints are all landscapes by Hiroshige, numbering among them several of the great rarities sought by collectors. These are all lent by George C. Tuttle of this city.

The tapestries number twenty-two and include a priceless set of five illustrating the life of Christ, the center tapestry being 15 by 26 feet in size. These were done between 1485 and 1500, the finest period of Flemish weaving. Other hangings on view are a set of Don Juan Renaissance tapestries, millefleurs, an armorial and several early Gothic pieces, notably an Entombment. The twenty-two items are valued at over a million dollars. They are lent to the Minneapolis Institute by Lucien Demotte.

The Zorn paintings come to the northwest by way of the Carnegie Institute, being lent for exhibition by Madame Zorn, widow of the artist, and by private collectors in Sweden and the United States. Zorn's

popularity is immense in the northwest, where he has been looked upon as an Ambassador Extraordinary from Sweden. His frequent visits to this country made him many friends, notably Charles Deering, who has lent five canvases to the present show.

Zorn's first interest in painting was directed to water-color, in which medium his particular genius for spontaneous work found a ready outlet. Fourteen of his water-colors are on view.

A. B.

IN EMPORIA, KANSAS An exhibition of unusual interest comprising forty-five oil paintings, the works of artists of Colorado, Oklahoma and Kansas, was shown during January at the Kansas State Teacher's College in Emporia, and is now making a circuit of cities in the middle West. After being shown at Emporia it was sent to the University of Oklahoma at Norman, Okla., from whence it was to go to Wichita to be shown under the auspices of the Wichita Art Association.

Among the paintings in this collection are ten new canvases of the Kansas artist, Birger Sandzen, of Lindsborg, and five of the works of Oscar B. Jacobson, Director of Art at the University of Oklahoma. There are nine paintings by artists of Denver, and a group of twenty-one paintings from the Broadmoor Art Academy at Colorado Springs.

In this connection it is interesting to know that a loan exhibition of art from the collection of Mr. and Mrs. Oscar B. Jacobson was lately shown at the University of Oklahoma in the Fine Arts Building. This included 136 works, representative of the art not only of this country but of China, Japan, Korea, and many of the countries of Europe. It was a most remarkable collection, including oil paintings, examples of graphic art, pottery, pewter, medals, and a number of equally interesting works, affording excellent opportunity for observation and study.

The Mulvane Art Museum of Washburn College, Topeka, Kansas, received recently from the National Academy of Design, the Ranger Fund





AUTUMN DAYS

OSCAR E. BERNINGHAUS

AWARDED ARTISTS' GUILD PRIZE, ST. LOUIS, 1924

Trustees, a landscape by William S. Robinson. The fund from which this purchase was made was established by the late Henry W. Ranger, member of the National Academy of Design. From this fund a considerable amount is available every year for the purchase of paintings by living American artists. These are assigned to different art museums and associations. Within a five-year period following the decade after the artist's death, the National Gallery of Art at Washington may claim the picture, but, if it fails to do so, the work then becomes the permanent possession of the institution to which it has been assigned. In some instances, the National Gallery of Art waives this right at the time of purchase—for example, when the National collection already possesses a satisfactory work by the same artist.

Dudley Crafts Watson, artist-lecturer of the Art Institute of Chicago, delivered three lectures in Topeka on January 8; first an informal address in the chapel of Washburn College, an afternoon lecture at Mulvane Museum on "The Thirty Greatest American Artists," and an evening lecture in the

high school auditorium on "Art in the Community Life." The last two were illustrated with lantern slides.

At the time of these lectures, a group of twenty paintings by Mr. Watson were on exhibition in the Museum, as well as a group by Benjamin C. Brown of Pasadena, Calif. In connection with the Brown exhibition, an essay contest was held for high school students and one of the artist's canvases awarded to the author of the best essay on "The Picture I Like Best and Why." Similar contests are held in every city where the Brown paintings are exhibited.

In the January number of  
ART WEEK IN *Everyday Art* appeared an  
CEDAR RAPIDS, article on "Art Week" in  
IOWA Cedar Rapids, Iowa, by  
Emma Grattan, Director

of Art in the public schools there, which should be of particular interest to school art directors in other cities, in its fruitful suggestion.

With the idea of carrying the meaning of art into every home in that community of over 50,000 population, every element was

enlisted, the churches, clubs, city schools, department stores, public libraries, and people in every profession and trade.

"The ministers preached it," says Miss Grattan, "teachers taught it, musicians sang it, and newspapers advertised it. Stores and shops arranged their display windows as far as possible in keeping with the idea of 'Art Week.'"

At this most opportune time, there arrived a gift from the National Academy of Design to the Cedar Rapids Art Association, a canvas, "The Little Princess," by Karl Anderson.

The most important feature of the week was a series of lectures by Henry Turner Bailey, which served as a nucleus around which "art week" was built. Mr. Bailey delivered these in numerous places, church, and school auditoriums, art gallery, Chamber, of Commerce and the men's luncheon rooms, and in each instance he addressed capacity audiences. These lectures were sponsored by the School Board of Education, the Principals and Supervisors' Clubs, Grade Teachers' Federation, Business and Professional Woman's Club, and the Art Association.

Informal talks on "Art" and "Industrial Art," by local art teachers and other persons connected with art interests, supplemented the Bailey lectures; and there were numerous exhibitions, including architectural drawings, etchings, paintings, photography, pottery, needlework and art exhibits from Pratt Institute, water-color paintings by Mrs. Mildred Carpenter of St. Louis and Howard B. Austin of Cleveland, Ohio, and the collection of the Masonic Library, which was thrown open to the public.

Entertainments were given with free admission, such as costume recitals, plays in "The Little Theatre" at Coe College, and costume folk dances. Clubs served luncheons and teas in order that their members could attend the various events in groups. The club women and art teachers acted as hostesses at all exhibits, and groups of musicians contributed musical numbers to the programmes.

On Saturday, the last day of "art week," was held a reception for the 300 members of the Junior High School Art Clubs, youngsters ranging from twelve to fifteen years of age. Their club presidents delivered speeches,

and the Art Department of the Women's Club awarded two cash prizes for the best posters advertising "Art Week," posters which had been made by the members of the junior high school clubs.

"Two of our sculptors," THE AMERICAN ACADEMY IN ROME writes Mr. Frank P. Fairbanks from our American Academy in Rome, "have been developing interesting

sketches for war memorials. Stevens, senior sculptor, has presented his idea for the setting of his heroic figure of America for the Belleau Wood cemetery. His figure, which has hitherto seemed cramped with a reminiscent quality, now carries more freedom of spirit with a consequent approach to a successful feeling for the American theme he has chosen. Alvin Meyer, second year sculptor, has projected a scale model for a proposed monument to be presented to Italy by the American Government to commemorate the American lives sacrificed on Italian soil during the World War. Meyer is convalescing satisfactorily and his industry seems unabated.

"Marceau, Newton and Deam have kept very close to their studios, carrying on their last month's work.

"Floegel, senior painter, has been traveling. Bradford, second year painter, is continuing his work on his third year composition, a 'Descent from the Cross.' Finley, first year painter, has been occupied with the Italian language, sight-seeing, fresco painting and life drawing.

"About two weeks ago the senior painter of last year, Frank Schwarz, came down to Rome from Anticoli with his triptych of an Adoration in tempera. The composition has twenty-seven figures; character studies of the peasants of this famous center of Roman models, naturally abound in the work, but their application in this instance only serves the more to carry the painter's expression of a very quiet and dignified spirit of religious devotion. Of the success of this work, a first essay in tempera painting, we very freely admit having an exalted opinion. The few people who have seen the panels, both lay and technical minded, especially the latter, have been compelled to linger before them because of the apparent mastery of drawing and pigment as well as



"PROSPERITY." SCULPTURED PANEL, LIFE SIZE, FOR COUNCIL CHAMBER OF NEW UNITED STATES CHAMBER OF COMMERCE BUILDING, WASHINGTON, D. C. DESIGNED AND EXECUTED BY LEO FRIEDLANDER, SCULPTOR, 1924

the arrangement of color volume and composition. Schwarz sails for New York January 8.

"Gustav Holst, the English composer, is visiting the Music Department at the Chiaraviglio for about three weeks. Mr. Holst, who has recently been awarded the Howland Prize of Yale University, is the composer of "The Planets," the "Hymn of Jesus," and last year's success at Covent Garden, "The Perfect Fool." He has just been commissioned to write a Choral Symphony for the forthcoming Leeds Festival, and is also engaged on a new opera for Covent Garden, "The Boar's Head."

F. P. F.

AT THE ART INSTITUTE OF CHICAGO

At a meeting of the Board of Trustees of the Art Institute of Chicago, held on January 15, officers were elected to serve for the current year. Mr. Potter Palmer was elected president to fill the vacancy caused by the death of Mr. Charles L. Hutchinson, who held the office for forty-two years previous to his death. Owing to the formation of an Honorary Board of Trustees comprised of seven of the older members, and the inclusion in this board of Vice-Presidents Martin A. Ryerson and Frank G. Logan, it was necessary to elect two new vice-presidents. Mr. Robert Allerton and

Mr. Cyrus McCormick, Jr., were chosen to fill these offices, and Mr. Ernest A. Hamill was elected treasurer.

At the annual meeting of the Governing Members of the Art Institute, which was held two days previously and at which Mr. Martin A. Ryerson presided, a radical change was made in the administration of the institution. At that time seven new members were added to the Board of Trustees, which has heretofore been composed of twenty-one members. From the regular Board of Trustees seven of its older members were chosen for life, to comprise a group of Honorary Trustees, which will sit with the regular board and have an equal voting power. This entire board is composed of Edward D. Ayer, John J. Glessner, William O. Goodman, Frank G. Logan, Wallace L. DeWolf, Edward B. Butler and Martin A. Ryerson. Mr. Ryerson is the president of this board; Mr. Logan and Mr. Goodman vice-presidents. The underlying idea in this change is to add a number of younger men to the Board of Trustees and from the regular board to create a group whose advice as successful members who have seen many years of active service, will be available at all times.

A series of dramatic readings for members of the Art Institute is being given on Saturday evenings in Fullerton Hall by members of the new Department of the Drama. This



department is under the direction of Thomas Wood Stevens, who will have charge of the Kenneth Sawyer Goodman Theatre of Dramatic Art, now being built adjoining the museum.

George Oberteuffer has recently completed for the children's room of the Art Institute a series of paintings showing the northerly view on Michigan Avenue, Chicago, under different atmospheric conditions. This will be an interesting series not only for the children who go to that particular room but for all the students of the school.

The 38th Annual Chicago Architectural Exhibition under the auspices of the Chicago Architectural League opened in Blackstone Hall, Art Institute, Monday, February 2, and will continue until March 2. The exhibition covers a wide range of subjects, from drawings of great architectural achievements of the past to photographs of the most recent developments in domestic and commercial architecture. Harry Sternfeld contributes an interesting series of water-color drawings of corners of mediaeval Europe; Tivoli, Avignon, Mont. St. Michel, and a large drawing to scale of the portico of the cathedral at Civita Castellana, a thirteenth century Romanesque structure. The Grant Park Stadium is seen from several angles, and there are numerous photographs of country and city residences, apartment buildings, churches, etc.

The four Frank G. Logan prizes for merit were awarded as follows in the Annual International Exhibition of Etchings, now being held at the Art Institute, under the auspices of the Chicago Society of Etchers: "The Poet," by Arthur W. Heintzelman, Paris; "Fisherman's Home on Telegraph Hill" (purchased by the French Government), by John W. Winkler, Paris; "Monkton," by William P. Robins of London; and "Vitre, the Chatelet," by Louis C. Rosenberg, New York. The following etchings were purchased by the Society and presented to the Print Department of the Art Institute: "Fish House Loft," by Sears Gallagher, Boston; "House in Nantes," by F. G. Hall, Boston; "St. Malo," by Louis C. Rosenberg, New York; "Crucifixion," by A. W. Heintzelman, Paris; "Wilton Village Farm," by Chauncey F. Ryder, New York; "Sunset in Scotland," by Martin Hardie, London; "Mammoth," by Geoffrey H. Wedgwood,

London; "The Harbor," by Gustav F. Gortsch, St. Louis; "Plaza Philosophers," by Arthur Millier, Los Angeles; "The Temple," by Otto J. Schneider, Chicago; and "Trilliums," by Bertha E. Jaques, Chicago. The exhibition did not officially open until January 30, but sales of 89 prints, totalling \$1,178, were made during January 28 and 29. All the prints are for sale, and many sell as low as three and five dollars. The exhibition will continue at the Art Institute until March 10.

An exhibition of paintings by Berthe Morisot was shown at the Art Institute concurrently with the Chicago artists' show. The exhibition was under the auspices of the Arts Club. Berthe Morisot was a member of the Impressionist group and one of the most consistent exhibitors at their independent showings. She was the great-granddaughter of Fragonard and, as a young girl, was a protégé of Corot. Copying paintings in the Louvre she met Manet, intent upon the same task, and the great Impressionist found an eager disciple in the talented young woman. Later she married Manet's brother and was closely associated with the circle that included Renoir, Monet, and the poet Mallarmé. Although she was an ardent member of the Impressionist group, she was a very individual painter, keeping a light touch and a feminine point of view that endowed all her works with grace and distinction. The paintings included in the Arts Club exhibition are from various Paris collections, among them those of Durand-Ruel, M. and Mme. Ernest Rouart, and Paul Rosenberg. Hung with these is the exquisite "Lady at Her Toilet," purchased last year for the Art Institute.

Mr. Robert B. Harshe, Director of the Art Institute, has recently been awarded the decoration of the Cross of the Knight of the Legion of Honor by the French Government.

<p>THE NEW PRESIDENT OF THE MUSEUM OF FINE ARTS, BOSTON</p>	<p>Thomas Jefferson Coolidge, a vice-president and trustee of the Old Colony Trust Company of Boston, was elected President of the Boston Museum of Fine Arts at the annual meeting held on January 15. Mr. Coolidge succeeds the late Thomas Allen, who, on the resigna-</p>
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tion of Mr. Morris Gray about a year ago, served a few months until his untimely death. The new president, who is a direct descendant of Thomas Jefferson, is a graduate of Harvard of the class of 1915, where he won distinction not only as a scholar but as an athlete. He has lately been elected acting treasurer of Radcliffe College.

At the same time that news was received of the election of Mr. Coolidge word came of the resignation of Mr. Arthur Fairbanks, for eighteen years director of the Museum, and of Mr. Benjamin Ives Gilman, for thirty-two years Secretary of the Board. In an editorial in the *Boston Transcript* of January 16, it is said: "Of a certainty the two events bear no causative relationship the one to the other, save in the sense affirmed by the secretariat of the Museum, namely, that Mr. Fairbanks has gracefully chosen this time for retirement in order to give the new president a free hand."

"Considered for itself alone," the *Transcript* continued, "the election of Mr. Coolidge is of much interest as harbinger of a new cycle in the history of the leadership of the Museum. It divulges no secret to the initiate to say that the trustees, in their recent deliberations concerning the succession to Mr. Gray, were strongly moved by the desire to find an incumbent who might serve the Museum as president during a substantial period of years. The advantages won by the long continuity of the terms of earlier presidents such as Martin Brimmer and Gardiner M. Lane were of high value, and the desire of the trustees was to assure, if possible, their renewal in the new incumbency.

"If that object was to be achieved, the choice of a young man was clearly indicated. This decision having been made, it speaks well for the vitality of public interest in the Museum that keen activity forthwith ensued in the nomination of men of the younger generation worthy to serve the community in this office of high and laborious trust. The qualities which led to the choice of Mr. Coolidge first appear in his record at Harvard. Markedly a man of the type known in college as the 'all-round' success, he not only won leadership on the athletic field and in the society of his fellows, but also built upon unusual academic record. He attained Phi Beta Kappa rank and was

awarded a John Harvard scholarship. In business life he has won esteem upon a kindred basis, both as thoughtful student and as effective executive. Capacities of this sort are the prime requirements of the president of such an institution as the Museum of Fine Arts. Supported by the long experienced members of the board of trustees and surrounded by its enduring traditions, Mr. Coolidge undertakes his new office with notable promise."

The chief event this month LONDON NOTES has been the opening of the Old County Hall near Admiralty Arch for periodical exhibitions. The old building has charm, especially its round domed room, but the lighting is very bad indeed.

The present show, the first to be held there, is a gentlemanly and scholarly collection of works by the members of the New English Art Club from 1885-1924. It is strange how old-fashioned it seems, for this has been the stronghold of those outside the Academy since its inception, though many of its best members now belong to the R. A. One point of interest is that from the first the jury has been elected from the whole body of those who exhibit at a previous show, thus making it possible for a new jury to serve each year; yet despite this, so strong is the character of an institution, especially in Britain, that the changes made by various juries are almost imperceptible. The New English style may change from generation to generation, but it keeps a style of its own, nevertheless.

Here you may see works by Steer, McEvoy, Orpen, John, Cameron, Sargent, Whistler, Max Beerbohm, Clausen, Nicholson, Rothenstein and Rutherstun, Pryde, Sickert, Tonks and one or two younger artists. Here are the best known names in British modern painting, if not their best works. One can say of them that what they have in charm they lack in exhilaration. Pryde is probably the finest of all as a painter, though Tonks, influenced now by this and now by that French artist, is a master of technique and good taste. Most of the works here shown are small in conception and delightful in execution, but not the work of great minds. One or two of the works by Sargent and by Sickert, for

example, are already showing the cracks of age, which do not bespeak the craft-knowledge one might have expected from them. The Whistlers in the show look very dead and are not of his best. One Blanche stands out as far finer than these. McEvoy was certainly a better artist in his young days, as shown by early and splendidly sincere works viewed here, than in most of his fashionable and superficial portraits of later days. One of the gems in the show was "Tennyson Reading 'In Memoriam' to his Sovereign," by Max. The delicacy of this and its pointed wit are inimitable and indescribable. Other exhibitors are Roger Fry, Neville Lewis, Gilbert Spencer, Robert Bevan, Stanley Spencer, Paul Nash, Mark Gertler and Wyndham Tryon. They are harder and less sentimental than their elders and less skillful handlers of the brush, but they have a new point of view. Fry is, of course, an elder, but he has led the young.

Four Scottish painters have been showing at the Leicester Galleries, and one of them, Fergusson, is also a sculptor; they have been much influenced by a certain group in Paris and their color is clear and far more powerful than that of most British painters, their sense of design likewise larger and more free; but, so far, I am not enthusiastic about the results of all their skill. As a carver of stone, Fergusson is sincere and mildly original, but he has limitations. At the same galleries Sickert showed a collection of past etchings which are among his best work.

The Arts League of Service Travelling Theatre has come to town. This is a body of players under Miss Elder which benefits now from a subsidy given to it by the Carnegie Trust in recognition of the educational nature of its work, the first few years of which called for endurance and persistence and talent beyond the ordinary. It is now called the "English Chauve Souris," and it travels in a carabanc all over the country, playing for the villagers.

The exhibition of the Society of Independent artists opens too late for a criticism of its contents to go in this page, but it is of interest as marking a new step, for it will be opened by the President of the National Federation of Professional Workers.

The British wireless (central) station has

engaged your humble contributor to speak on Craftsmanship at the end of April. Will any of my American readers be listening in at the time, I wonder?

Will Dyson, the famous Australian black-and-white artist, has sailed for Australia, where he will remain for two years.

A great collection of Russian peasant lacquer work has come to London and will be shown in Bond Street in March. It is of a quality even finer than that of Japan at its best; and it comes from the oldest traditional Russian art, which, thanks to a band of devotees, has not been allowed to die out even under the present regime.

A movement is on foot to work up public opinion here so that government will be able to make a long needed reform in the matter of the proper representation of British arts and sciences, in our foreign embassies, under the heading of Trade. If all nations opened up such new departments in their embassies, it could but have a good effect.

AMELIA DEFRIES.

	During February the City
ST. LOUIS	Art Museum held a one-
NOTES	man show of paintings by
	Eugene Francis Savage.

Fifteen canvases were included in the exhibition, besides "The Expulsion," owned by the Museum. The heroic-sized "Recessional" was especially interesting, and even more so were the small paintings of allegorical and musical themes.

Of interest to printers, designers and students was the display of the Society of Scribes and Illuminators of Great Britain held at the Museum also during February. Lectures were given by Robert A. Kissack, Supervisor of Drawing in the Public Schools, on "Art in Industry," and by Prof. Oskar Hagen, Exchange Professor at the University of Wisconsin, on "Albrecht Duerer."

The Black and White Show at the St. Louis Artists' Guild attracted considerable attention. The drawings were of St. Louis themes in any black and white medium. They were submitted in a competition under the management of the St. Louis *Post-Dispatch*. Prizes amounting to \$500 were awarded by an out-of-town jury composed of Henry Thiede and J. Allen St. John of Chicago, and Adolph Blondheim of Kansas



City. The first prize of \$250 was awarded to C. K. Gleeson for his etching of the St. Louis Court House. The second prize of \$100 was given to Harry Marvin for his pencil drawing, "The Levee." Esther Silber won the third prize of \$50 for her pencil sketch, "In the Ghetto." Three honorable mentions were given to F. Ray Leimkuehler, Wallace Bassford, and E. T. Friton.

F. G. Carpenter, Harland Fraser, Carl Waldeck, Charles Galt and Caroline Risque were the local jury for the selection of paintings and sculpture to be submitted to the jury for the Annual Exhibition of the Pennsylvania Academy of Fine Arts.

M. P.

### ITEMS

The annual meeting of the American Association of Museums will follow in St. Louis immediately after that of the American Federation of Arts which is to be held in Cleveland. The dates of the former are May 17 to 21.

The opening Sunday will be devoted to outdoor activities. On each of the following days there will be at least one session of entertainment, one of which will take the form of a visit to Cahokia Mounds. A luncheon is planned for each of the four days of active sessions. The informal banquet is set for Tuesday night, May 19. The first day of active work will be devoted to general sessions, a business session, hearings and separate committee meetings. There will be a science session at the Educational Museum, an art session at the Art Museum, and a history session at the Historical Society. At each of these sessions discussion will be broadened to include the viewpoints of science, art and history.

A wonderful monument was unveiled recently in the old university town of Uppsala, Sweden. It stands as a memorial to one of the most popular heroes of Swedish history, Sten Sture, who fell in battle in 1520, at the age of twenty years. The bronze and granite monument, which is about 50 feet in height, stands on a high hill, rising above the pine forest. Sten Sture sits in armor on a strong but lean horse with a double row of archers about him. All the figures in the group are leaning forward,

facing the snowstorm. The work is architectural in its composition but at the same time quite realistic. In its majestic strength and simplicity it is said to be a masterpiece of the very highest order.

The sculptor of this statue is Carl Milles of Stockholm, now nearly fifty years of age. He is at present finishing a colossal polychrome wooden statue, 22 feet in height, seated, of old King Gustavas Vasa, who is called "Sweden's Washington" and who died in 1560. This statue will be placed in the centre of the Northern Museum in Stockholm. It is the intention of Mr. Milles to visit America this fall, with a view to arranging for an exhibition of his work here.

The Dubuque Art Association has recently shown in the Art Room of the Public Library an exhibition of the work of Victor Higgins, a well-known member of the Taos Colony of artists. Mr. Higgins was present at the opening of the exhibition and gave an interesting talk on art.

The Art Club of St. Petersburg, Fla., held during the latter part of January an exhibition of approximately fifty works by Henry S. Eddy. This collection is a combination of a group of European paintings which has been on circuit since September, 1923, an exhibition lately shown at the Shortridge Gallery in St. Louis, and a more recent group of small paintings, which have been shown in Memphis. After being shown in St. Petersburg the combined exhibition went to Savannah, Ga., where it is now being shown at the Telfair Academy of Arts and Sciences. Mr. Eddy is also soon to have an exhibition of his works in New York.

The Pennsylvania Academy of the Fine Arts announces an exhibition of the best portraits obtainable painted by John Neagle, which will open to the public on Saturday, April 11, 1925, and close on Wednesday, May 13, 1925. This is the first time that a comprehensive collection of portraits by John Neagle has been attempted, and it is hoped that, with the cooperation of our friends, the illustrated catalogue of the exhibition will be an artistic and historic document of great value. In order that the exhibition may be as representative as possible, the management of the Academy

requests the owners of such portraits to communicate at once with the secretary, Mr. John Andrew Myers, stating whether the Academy may rely upon their cooperation and giving the title of the work, and approximate dimensions of each canvas available together with a short biography of the subject and a brief history of the canvas. Portraits at a distance from Philadelphia will be unhung, packed, forwarded and, at the close of the exhibition, returned and then rehung at the expense of the Academy.

By the will of the late Charles L. Hutchinson, for many years President of the Chicago Art Institute and First Vice-President of the American Federation of Arts, the following bequests were made: To Harvard University for the work of the Arnold Arboretum is left the sum of \$30,000. To the Art Institute of Chicago are given bequests of money totaling \$75,000 and Mr. Hutchinson's valuable collection of paintings. The collection, which has often been on public exhibition at the Art Institute, includes works by Frans Hals, Van der Meer, Maes, Cuyp, Teniers, Watts and Burne-Jones, Corot, Dupre and Fromentin. There are also a few works by American painters.

Mahonri Young has recently completed a Navajo Indian group, the third of a series of four life-size groups which he is executing for the Museum of Natural History in New York. Mr. Young is not only a sculptor, a maker of interesting small bronzes, but a water-colorist of considerable distinction. Two of his water-colors have lately been shown in an exhibition at the Phillips Memorial Gallery in Washington and attracted favorable attention.

A collection of 3,600 religious medals in gold, silver, iron, brass, copper and wood, depicting incidents throughout the Christian era, has lately been presented to the Clewer Sisterhood of Saint John the Baptist in Ralston, N. J., by Mrs. William Viall Chapin, of Pomfret, Connecticut. In addition to the medals themselves, the gift includes nine handsome volumes, in which each medal is tabulated and described—the result of many years of research and study of the lives of the early Christians.

## BOOK REVIEWS

**A HISTORY OF SCULPTURE**, by George Henry Chase and Chandler Rathfon Post. Published by Harper & Brothers, New York. Price, \$4.75.

Delightfully written and profusely illustrated, this book is admirably adapted to the college student's needs, either as a textbook or as collateral reading; and it is equally suitable for the average reader desiring a clear and comprehensive knowledge of sculpture from its earliest forms.

The authors, who are professors at Harvard, of Archaeology and of Greek and Fine Arts, respectively, have started their work with a discussion of the primitive sculpture of the palaeolithic period, as represented by the clay figures recently discovered in the caves of southern France and northern Spain, and similar early efforts. Successive chapters deal with Egypt and Mesopotamia. Four chapters are very justifiably devoted to as many periods of Greek sculpture. The sculpture of Rome and of the First Millennium, A. D., of the Middle Ages and the Renaissance is considered. A discussion of the strange styles known as "baroque" and "rococo," and of Neo-classicism, brings the reader up to the modern period, wherein the sculpture of the United States receives careful attention. The last chapter of the volume is concerned with oriental sculpture, which is by no means slighted, but is, as the authors point out, so conservative that it exhibits little change throughout the history of the various oriental nations.

The volume includes, in addition, a glossary of terms peculiar to sculpture, and two indices, of sculptors mentioned, and of monuments and their locations.

**THE CHURCHES OF ROME**, by Roger Thynne. Handbook, 460 pages, illustrated. Published by E. P. Dutton & Company, New York. Price, \$5.

One may save the expense of a trip to Rome and travel thither through the pages of this delightful volume, acquiring in the journey much more information, in all probability, than one would in the hands of the average tourist conductor. The book is wholly concerned with the churches of the Eternal City; but a knowledge of them

carries with it a knowledge of the city's very spirit.

The author is a guide *par excellence*, and has infused his personality into his book, selecting for discussion only the details which interested him; for an explanatory account of every single monument in every church would be far beyond the bounds of a single volume.

The style is chatty and informal, and the subject matter is of marked human interest. Mr. Thynne describes the principal tombs and works of art and adds the history or legend lore concerning the ancient persons connected with them; and he points out, as well, the architectural beauties and peculiarities.

A foreword gives an account of the evolution of the Christian Church as an edifice, and forty-eight pages of half-tone plates further illumine the subject.

It is almost unnecessary to add that the book would prove of value to the tourist, whose enthusiasm over the churches of Rome may be greater than his knowledge of Italian.

**THE ROMAN TOGA**, by Lillian M. Wilson, Ph.D. Published by The Johns Hopkins Press, Baltimore. Price, \$5.

They who would gain an additional insight into "the splendour that was Rome" will find it in this choice volume on an unusual subject. It will only appeal, of course, to an intellectual minority of archaeologists, and of students and professors of ancient customs and private life. To the many whose temperaments correspond to that of Peter Bell, and who consider the toga a "garment and nothing more," the book will not prove light and entertaining. But the toga, as the author points out, was much more than a mere form of dress. It denoted citizenship, was prescribed and regulated by law, and, in spite of its cumbersome folds, was worn throughout many centuries, ten distinct forms being discovered. Mention is made of many classic authorities for given statements, which are written clearly and simply, in a manner necessarily scientific, but perfectly comprehensible to the lay reader.

Every producer of classic plays calling for accurate costuming will find the book invaluable in its explicit directions, and its reproduction of the actual color of Rome's

"royal purple" which wasn't purple as we know it, but a shade approximating garnet. Were such details as these considered by the theatrical producers, there would be fewer archaeological inaccuracies perpetrated, such as the faults of the "Ten Commandments" which caused Egyptologists so much anguish.

**ART IN BALTIMORE—MONUMENTS AND MEMORIALS**, by William Sener Rusk, M.A. Published by The Norman Remington Company, Baltimore. Price, \$2.50.

The first of a series of four handbooks on "Art in Baltimore," prepared by the Associate Professor of the History of Art in Wells College, this inventory of the city's public monuments and memorials, now approaching the two hundred mark, is designed as a guide for the traveller, as well as an aid to the Baltimorean in knowing the monumental sculpture in his own city.

The works are discussed in alphabetical order and, as far as possible, under six sub-heads: history and description of the monument, career of the subject, the inscriptions, the sculptor and his work, and a criticism of the monument as a work of art. This last phase, though necessarily the personal viewpoint of the author, is yet expressed so impersonally that it can arouse no antagonism, and undoubtedly adds much to the book's interest, as do also the entertaining bits of gossip and tradition.

The author has listed all artistic public works, as well as all historic works, some of which he admits are inartistic. But every work discussed possesses value in one of the two senses, often both, and justifies its inclusion.

Twenty-four photographic illustrations aid in identifying the various monuments, and an appendix, wherein the monuments are classified according to sculptor and to location, complete the volume's usefulness.

**THE ECONOMIC LAWS OF ART PRODUCTION**: An Essay towards the Construction of a Missing Chapter of Economics, by Sir Hubert Llewellyn Smith, G.C.B. Published by Oxford University Press, American Branch, New York. Price, \$2.

The keynote of this essay on the economic problems of art is found at the end; "From the analysis of great art movements . . . no less than from our examination of the conditions of present-day art, we are led to the conclusion that our immediate task



is to end the present anarchy by substituting not a bastard imitation of fine art, but a firm basic tradition of common art."

The author's purpose is to apply the methods of economic science to an exploration of the modern tendencies affecting the production and distribution of material works of art. He is not concerned with any philosophic discussions of the relation of beauty to art.

He succeeds well in reviewing these tendencies and problems, such as instanced in the present separation of designer and manual executioner; and endeavors not so much to suggest remedies himself as to stimulate thought, criticism and further research generally in an effort to solve the problem. This problem, as he points out, is artistic, while the solution must be technical and economic.

The author is chairman of the British Institute of Industrial Art and delivered the substance of this book as a course of lectures at the London School of Economics. The Institute had drafted a syllabus on "Art in Relation to Commerce" included by the London University among its studies for a degree of Bachelor of Commerce, when it was discovered that no textbook was available. This need, and its analogy in other countries, is what the present volume answers as a primary study.

**THE NEW BOOK ILLUSTRATION IN FRANCE**, by Léon Pichon. London: Special Winter Number of *The Studio*, 1924. Price, \$3.00.

"Printing is remarkable in that it produced its masterpieces in its very cradle, as it were, and it is to the works of the fifteenth and sixteenth centuries that the modern reformers had to go, finding therein fullness of strength and perfect harmony."

Here is the keynote of this treatise, translated from the French of Léon Pichon, originally designed to prepare foreign bibliophiles for the tremendous revival of French book decoration, and the important place it is to have in the Exhibition of Decorative Arts at Paris in 1925. This revival has come after half a century in which painting and sculpture soared to new heights, while this "minor" art remained curiously apathetic, due to the exactions of too busy artists and to the sacrifice of quality to quantity in

the hands of publishers much too interested in material gain.

The first dozen pages give the reader a retrospect of those who gave impetus to the new movement by "giving typography precedence over illustration," and who endeavored to return to the ideals of William Morris and the Renaissance artists, by making the book a unified whole instead of a mere museum of pictures.

Such unity is best served by wood-engraving, to which modern artists have returned, finding in its rich black and white a perfect complement to the printed page. Nor do these artists concern themselves with mere narrative illustrations, but seek to embody in their cuts symbolic suggestion, which may realize the atmosphere created by the reading matter, and decoration comprising title pages, initial letters and tail-pieces.

This survey considers the style and methods of all the foremost French book artists of the present day, and devotes thrice the number of pages to actual illustrations that it does to explanation. Hence it successfully educates the lay reader, and is likely to cultivate a taste for finer volumes.

**THE LAND OF ST. FRANCIS OF ASSISI**, by Gabriel Faure, author of "The Italian Lakes." The Medici Society, Ltd., London and Boston, Publishers. Price, \$2.50.

This is the fourth of the series of picture guides which the Medici Society of London is getting out and is uniform with "The Italian Lakes," "Grenoble and Thereabouts," "The French Riviera," which have already been reviewed in these pages. There are illustrations on every page and illustrations of a particularly attractive order, produced by a process not as yet in use in this country. Because of the wealth of art in the territory which these guides treat of, the entire series is of value to the art student. They offer, furthermore, the delightful possibility of travelling abroad while comfortably seated by one's own library fire. The text is well written and authoritative. We commend the entire series most cordially and heartily to our readers.

The publication is announced of a book on *The Wood Engraved Work of Timothy Cole* by Ralph Clifton Smith, Division of Graphic Arts, National Museum; price \$3.50.

# IN THE NEW YORK GALLERIES—APRIL

Immense variety is shown in the exhibitions listed this spring, for the work of old masters as well as practically all phases of modern paintings chance to be represented.

The New Gallery, 600 Madison Avenue, this month stages a large exhibition of water colors by American artists. Among contributors are Chapin, Fiene, Hopper, the Mexican caricaturist, Covarrubios, Birchfield, Schnakenburg, Coopman, Kuniyoshi, Dasburg, Lahey and others. There are also to be seen pottery figurines, quaint in form and with a beauty of surface and color, made by Carl Waters.

At the Daniels Gallery, 600 Madison Avenue, there will be work by Niles Spencer and L. Feitelson.

An exhibition of Ernest Lawson's landscapes is promised at the Ferargil Galleries, 37 East 57th Street. This will be followed by the work of R. Sloan Bredin.

The Keppel Galleries, 16 East 57th Street, hold a memorial exhibition for George Bellows which will include all of his published lithographs. Following the death of Mr. Bellows, all his work which was on exhibition or in the hands of the dealers was recalled to his studio, at the request of Robert Henri acting for Mrs. Bellows, in order that proper cataloguing could be made. The work, therefore, though in great demand, was not available to the public.

The paintings by Daniel Garber will continue on view at the Macbeth Galleries, 15 East 57th Street, until the 13th, when an exhibition of Robert Henri's character studies will be placed on view. The series of portraits made while in Ireland and also his Spanish studies will be shown.

The Knoedler Galleries, 14 East 57th Street, have arranged a particularly interesting exhibition comprising loans of portraits by Raeburn, which have been sold by the gallery in recent years, and also a few Raeburns never before shown. Some twenty paintings will be on view from the 13th until the 27th.

At Durand-Ruel, 12 East 57th Street, the exhibition of work by Carl Anderson which opened in March will be continued for the first week of this month. Paintings by modern French artists will, as usual, be on view there the remainder of the month.

The exhibition of Bruce Crane's landscapes will continue on view at the Milch Galleries, 108 West 57th Street, until the 11th. Then there may be seen Hayley Lever's work and that of Jonas Lie, which include some interesting new winter landscapes.

There will be on view at the Ralston Galleries, 4 East 46th Street, marines by Burnell Poole, who was commissioned by the Government in the late war to paint naval scenes.

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# THE AMERICAN MAGAZINE OF ART

APRIL, 1925

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LADY STIRLING MAXWELL

A PAINTING BY  
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# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

APRIL, 1925

NUMBER 4



A HIGHLAND FUNERAL

SIR JAMES GUTHRIE

MUNICIPAL ART GALLERY, GLASGOW

## SIR JAMES GUTHRIE

BY W. G. BLAIKIE MURDOCH

MAY IT not be claimed that every master, who is indeed such, fashions an art whose outstanding qualities are very easily and briefly definable? When it has been said, of Paderewski, that he plays in a commanding mode, his genius has been almost adequately described. The one word, tenderness, comes very near constituting sufficient homage to Tennyson; the single little phrase, intoxicating rhythm, is well-nigh enough, as oblation to Swinburne. It is when passing to minors that there is found difficulty in putting a short and precise name on such excellence as pertains to the art involved. And, accordingly, the very ease and brevity wherewith Sir James Guthrie's chief merits may be qualified form

a glittering chaplet for this contemporary Scottish master.

Lovers of R. L. Stevenson will recall how the hero of St. Ives encounters, in Edinburgh, a lady who descants on the interminable religious bodies there, each heretical save her own. But if herein there is matter for laughter, so, also, matter for respect. This tendency with Scottish people towards breaking into sects their national faith, Presbyterianism, tells of a thinking habit. And scanning the biographies of the brightest sons and daughters of Scotland, it is noticed what a very large number of them were children of the clergy of the austere national religion. Of its smallest and strictest churches is the Evangelical

Union. And to a minister of that persuasion was born in 1859 the boy destined to win a cosmopolitan renown as Sir James Guthrie. His birthplace was Greenock, near Glasgow, and his original intention was to be a lawyer. By the age of twenty, however, he had definitely espoused painting as a profession, and for a little while he studied art in London. Returning to his native Scotland, with the dawn of the eighteenthies, he engaged in landscape work at various places. But Glasgow was his center, and he was to come into touch there with a wondrous spell.

In Scotland, as in Ireland, the last two decades of the nineteenth century were a period of marked intellectual activity. With the outset of the eighties, just when Mr. Yeats, in Dublin, was leading a band of young singers to the winning of laurels, Glasgow accorded to the work of the French Impressionists a welcome whose keenness was the more praiseworthy, since as yet those men were little known in London. Shortly the term "the Glasgow School," became a widely familiar and honored one. The unity of the painters of that school, Sir James Guthrie being among them, lay in all of them being influenced by the French group at issue. From the Frenchmen Sir James derived an ardent interest in representing strong sunlight, along with the connate predilection, a fondness for much higher tones than had been customary in Scottish painting heretofore. Did not the pictures by Raeburn, or Wilkie or Seddes, seem nearly monochromatic when compared with the best by Claude Monet, or Renoir, or Berthe Morisot?

In those closing decades of the nineteenth century, Sir James did not confine his energies to depicting the scenery of Scotland. Besides his landscapes, he painted a wealth of figure-pieces—studies in the ordinary life of the passing hour, some of them having an essentially Scottish accent. Turning his attention to pastels, the artist used this medium for the same two classes of subjects as he handled in his paintings. And he evinced himself fully as able a pastellist as painter. With chalks, as with brush, he would perpetuate finely a phase of strong sunlight and evolve exquisite harmony from a garland of those high tones, his affection for which had been nurtured by the French

school. Nevertheless he did not fashion bright pictures only. With chalks, as with brush, he would render finely a gentle phase of illumination and fabricate a lovely harmony from quiet hues like greys and blacks. He gave ample evidence that, while his was a true talent for creating with his pigments an individual light shade intrinsically good, his, too, was a sound skill for bringing from his palette an individual quiet shade inherently excellent. That is, in either case, a color having merit apart from that which it had as a note in a given scheme. Briefly then, in the master's earlier work, beauty of coloring is the dominant quality. It is hardly less prominent than intoxicating rhythm in the verse of Swinburne.

It was in 1886 that Sir James painted his first portrait, the subject fitly being a Presbyterian minister. In 1888 the artist was named an Associate of the Royal Scottish Academy; in 1892 he was raised to full membership of that body. In 1902 he was unanimously elected Academy President, and it was in 1903 he received his knighthood. Meanwhile, he had settled in Edinburgh; with the advance of the nineties he had gradually given more and more of his time to portrait painting, and he made of it in the nineteen-hundreds, practically his sole sphere. Subsequent to his retiring from the headship of the Academy in 1919, he has lived chiefly at a country home at Row, not far from Glasgow. It is pleasant to reflect that so great a master as Sir James Guthrie should have been quickly extolled. And in choosing him their principal, the Academicians did something to palliate their tradition. Not that by any means they had been addicted to failing to recognize mastery. But it had been their wont, as with most analogous bodies, to enroll in their ranks feeble painters and to afford hospitality at their exhibitions to tawdry things. Small wonder that Sir James' position on the Academy was occasionally the topic for a joke with people who care passionately for art.

It is not unusual to lament over the countless fine artists who died prematurely and to expatiate on what these men would have done. But if it is quite certain that, had Shelley lived, he would have achieved fresh glories, it cannot but be felt that, had



MISS JEANIE MARTIN

A PAINTING BY  
SIR JAMES GUTHRIE





LADY FINDLEY

A PAINTING BY  
SIR JAMES GUTHRIE



THE DUKE OF ATHOLL

A PAINTING, BY  
SIR JAMES GUTHRIE

long life been vouchsafed to Aubrey Beardsley, or Robert Burns or Franz Schubert, each would but have constituted a reminder that flowers fade and that talent is apt to wane sadly, with the passing of the eager emotional period, youth. His development

if the portraits with their sedateness should be compared to prose, is not the artist as able in the one realm as in the other?

The long array of Guthrie portraits, wrought since the painter virtually renounced other forms of work, show amply the endur-



MRS. WARRACK

SIR JAMES GUTHRIE

is conspicuous among the things which denote Sir James Guthrie master indeed; and it is in this respect, particularly, that he has transcended the other men of the once famous Glasgow School. It may very logically be assumed, that the fresh glories of Shelley would have been in prose, not verse, the former vehicle being the more appropriate of the two for the utterance of the feelings common to maturity. And if, with their vivacity, the Guthrie landscapes and figure-pieces should be likened to song,

ing with him of his old skill with quiet tones. But it is among his laurels to have brought into Scottish portraiture, if not colors so gay as those he used in his opening work, at least much lighter and more cheerful shades than had been employed in that portraiture before his advent. Of ideas which the French Impressionists gave the young men of the Glasgow School was a dislike for chiaroscuro, the mode of suggesting light merely by darkening one part of the picture. Voting this method too sombre,



the Frenchmen held that light ought to be reincarnated by a whole series of juxtaposed complementaries throughout the canvas. For every color assumes a new brilliance, when set beside its opponent. Sir James' early interest in this theory, enunciated by Claude Monet and Renoir, has borne fruit an hundredfold in his portraits. In a great many of them, while perforce light is not the actual theme, the beauty comes largely from sharp oppositions of color which have doubtless been most carefully sought for. Briefly, as in the artist's youthful work, so in the portraits, hues lovely in themselves and fair harmonies evolved from them are the salient thing.

Of the French Impressionists, the one whom Sir James Guthrie resembles most is Berthe Morisot. She was a great granddaughter of Fragonard, and she married the brother of Edouard Manet, in which relationships lies significance. Because, enticed as Mlle. Morisot was, by the influence of her brother-in-law, into the ranks of the Impressionists, she nevertheless compassed in her art, time and again, a deal of that elegance, that fairylike charm for which the name of her ancestor, Fragonard, has come to be a synonym. Something of those qualities pertains to certain of the Guthrie figure-pieces, likewise more especially to several of the Guthrie portraits. And, in numerous of them, there is a singular refinement which tells of nothing if not the influence of Whistler. But possibly there are readers who say that this beauty of color, this airy charm, as of the eighteenth century, this refinement as of Whistler, are not merits sufficient to mark portraiture as great. What of those things, they ask, which are the peculiar province of portraiture, as distinct from other kinds of pictorial art?

Every person possesses, over and above what are called traits of character, an element which is best described as his or her presence. It is a thing to be felt rather than seen. And possibly these thoughts were in the mind of Eugene Fromentin when he wrote: "*L'art de peindre n'est que l'art d'exprimer l'invisible par le visible.*" If Raeburn had been asked for a verdict on Sir James Guthrie's portraits, he would probably have said that their adumbration of traits of character is comparatively small.

Goya would have affirmed cruelly that Sir James, like Van Dyck, was too gentlemanly towards his sitters, evading the criticism of their faults. But Gainsborough would have hastened to point out that, like himself, the Scottish master had an exceptional faculty for uttering with his brush what is called ladyhood. Goya would have agreed with Gainsborough's words, and would have paused to note maliciously that in the portraits of women by Mr. Sargent there is often scarcely a hint as to whether the sitter is ladylike or vulgar. Next, Raeburn, also marking and conceding Gainsborough's contention, would have asserted that just as Sir James catches the subtle essence, ladyhood, so, too, in all his portraits, be the subjects girls or boys, men or women, there is perpetuated the presence of the sitter. There is in these pictures, he would have declared, never merely the outward guise of the person, but, instead, the person himself or herself. Lines and colors have been employed, "*d'exprimer l'invisible par le visible.*"

In the house of art there are many mansions and it is somewhat idle to say of one that it ought to be another. Why complain that Sir James Guthrie is no profound psychologist, or express regret that he does not criticise the failings of his sitters? Or why lament that his draughtsmanship is without the dash of that of Mr. Sargent? All this is rather akin to blaming Tennyson for having less of intoxicating rhythm than Swinburne, or maligning Swinburne for being devoid of the tenderness of Tennyson. Nor should it be forgotten that skill in drawing may in some degree be taught, whereas a color sense fine as that shown in the Guthrie pictures is a capacity beyond teaching, a gift from on high. It may very confidently be claimed that, of portrait painters wont to stamp on the canvas the presence of the sitter, there have been few, if any, fashioning works so tasteful, so decorative, as the typical likenesses by the ex-President of the Royal Scottish Academy. It requires no flight of imagination to conceive Raeburn and Goya, Van Dyck and Gainsborough endorsing this oblation. And possibly Fragonard and Whistler would have been still quicker than those four to agree with the homage.

To say of an artist, after entitling him

master, that he works in a personal style, is perilously like saying of a rose, that it has scent and hue. If the personal note in Sir James Guthrie is incalculably precious, there is a curious futility in the mode, with only too numerous critics today, of holding that novelty is the true mark of genius. Suppose Palestrina and Cimabue came to life again, the former might marvel at the orchestra playing a Wagner opera. And Cimabue might be startled by the painting of Delacroix. But if art evolves and if Wagner and Delacroix sharply exemplify this, the factors which make fine work such are the same,

yesterday, today and forever. The Persian potters, long epochs ago, traded freely and gloriously in that science of color oppositions, beloved of the French impressionists. These merely gave the thing a name, its age being in actuality as that of the world itself. The laws of harmony are based on the structure of the human eye and ear, the laws of rhythm are founded on those of breathing, and that is largely why great artists are similar. In his orthodoxy, his clear consanguinity with the masters of old, lies the true strength of Sir James Guthrie.

## UNIQUE COLLECTION OF PRINTED CLOTHS

AT THE MINNEAPOLIS INSTITUTE OF ARTS

BY ALAN BURROUGHS

ONE IS forgiven the use of the word *romance* when speaking of so perfect an industrial product as the printed linens and cottons of the French eighteenth and early nineteenth centuries. The discoveries of one man built up a factory result which compares with the finest work done in either embroidery or tapestry, not excluding the great age of weaving in the sixteenth century. It is work of unbelievable taste and charm, and it reflects, like nothing else, the varying tastes of the French public over a period of seventy-five energetic years, from Louis XVI, through the French Revolution, to Louis Napoleon and the Directoire.

Printed cloths had an early vogue in France, but their manufacture was controlled by royal command until the year 1760, when the right man appeared at the right time to make the most of a rescinded law. Oberkampf, the hero of printed linens, the originator of "toiles de Jouy," learned his trade from his father. He invented a process of making fast dyes and simplified the printing process, so that he was enabled to produce artists' designs with great skill at a reasonable cost. The fashion for his work grew quickly, culminating in the naming of his shop as a royal factory, and it was not many years before all France and England had accepted printed cloth as one of the necessities and ornaments of the age.

This popularity did not die out, in spite of sudden political changes. The factories, of which there were upwards of three hundred in France at the close of the century, employing some 20,000 people, followed the styles of the moment, changing from the pretty country scenes and ornamentation in the Louis Seize manner to scenes from the Revolution and then scenes reflecting the new popularity for antique ruins. Each decade seems to have left its fads and fancies recorded on cloth through the means of printing in colors. New ideas found expression in popular cloths as well as in literature and architecture. The quickly changing style of living in France appeared as quickly changing styles of prints on cotton and linen.

Oberkampf's influence was enormous, in spite of the fact that his fortune-making efforts were more or less controlled by popular fashion. He employed good designers and good craftsmen. He managed to create something tasteful even out of nondescript subjects. His guidance, without doubt, was the largest single factor in making "toiles de Jouy" fit for the museums of a later day.

Naturally his own individual work is hard to detect at this distance, especially as there is little actually known about the subject of printed linens. But when it is possible to view several pieces bearing on the margin





THE PEEP SHOW—DETAIL, PRINTED LINEN, FRENCH—EARLY XIX CENTURY

his name and factory mark, "Bon Teint," the opportunity should not go by unnoticed. This is the opportunity now presented at the Minneapolis Institute of Arts, where a collection of some sixty large size pieces of printed cloth have been put on view through the courtesy of Miss Frances Morris and Miss Elinor Merrell of New York. Among the many stunning examples are several signed Oberkampf and many which bear to the expert the telltale style marks indicating his supreme craftsmanship.

The scope of the collection includes early and late pieces, handkerchiefs, dresses, bed quilts, bolt ends and curtains, indicating fully the variety of the workmanship and the variety of uses to which the cloth was put. Old diaries and accounts tell us, in fact, that printed chintzes and cloths were used often in place of embroidery and upholstery. They achieved the effects of clothes made by more complicated processes with undeniable ease, and, as has been said, they sum up the popular tastes of several decades with surprising completeness. They deserve beyond question their new popularity among collectors of applied art.

Unfortunately few of the finest specimens remain outside the Library of the Musée des Arts Decoratifs, the Bibliothèque Forney, Paris, and a few private collections. In New York there are a number of interesting pieces in the Museum of Arts and Decoration at Cooper Institute and also in the Metropolitan Museum of Art. The collections of Miss Morris and Miss Merrell are quite unusual in their variety and excellence. Few private collections can approach theirs for interest, numbering, as they do, specimens illustrating the Parisian craze for early balloon ascensions; stories of historical and legendary character, like the Joan of Arc design and the history of Belissarius; the "Pleasures of Country Life"; moralities, like the story of the drunkard; views of Southern France; hunters; the tragic story of Marie Antoinette; the welcome extended to Franklin by the French people; the triumph of Voltaire, of Lafayette and other popular idols; and finally those supremely French pieces—decorations, some designed by Huet and other artists, the recognized masters of tasteful ornament. The joined collections were on view until March 15.





PASADENA COMMUNITY THEATRE

ELMER GRAY, ARCHITECT

## THE IMPRESS OF ART ON COMMUNITY CENTERS

BY ROSE HENDERSON

**T**HE RECENT building of community centers in America is a promising influence toward a more democratic architectural expression and appreciation, involving, as it does, the needs of a body of people associated in common friendly activities. For while it is a development in which one may expect to find some ugly and inefficient building, at least it is building with conscious community thought for practical service and general enjoyment. A wholesome effect is already apparent in the increasing architectural harmony of streets and neighborhoods that were once innocent of any purposeful concord.

Civic centers are being planned with intelligent regard for the unity of the whole, and the improvement is especially notable in many smaller cities that are just beginning to take architecture seriously. The community idea is taking root in the sense of greater interest in a public building, in a group of public buildings and, consequently, in a whole town or city. It is the city beautiful idea developing slowly but more broadly and humanly than through the mere agitation of commercial clubs and the decrees of building commissions, for it is based on organized social relationships and the practical demands of neighborly intercourse.

This building and planning in the smaller towns, especially where farming communities are involved, is the most logical basis for improving country living, for raising the standards of rural education and for checking the disastrous concentration of population in cities where the tension and uncertainty of congested districts is a menace to any sort of sane existence. For a well-organized community, of course, means much more than mere architectural organization. Back of the best building plans must be a forward-looking concern for social and political aspects, for such matters as public health, industrial development and economic transportation. Community centers are realizing this and also the fact that orderly building goes hand in hand with orderly apportionment of lands, as well as with scientific recognition of natural conditions and limitations. Even a single building, well planned and located, leads toward this realization.

A number of modest but creditable war memorials exemplify this quickening of interest in building as a neighborhood function. There was a certain deepening of the universal social sense during the war. It was cheaply sentimentalized often, but it did embody much genuine warmth of



HIGH SCHOOL, OWENSMOUTH, CALIFORNIA HARWOOD HEWITT, ARCHITECT

feeling, a sincere hospitality of a large and inclusive sort. So it seems fitting that this spirit should be expressed in memorial club houses which are architecturally adapted to the purposes of community recreation and development, particularly in the smaller cities where public sentiment may be crystallized naturally in a single building.

A well-planned public school often becomes a community center, and its architectural design is adapted to a great variety of functions, frequently including that of a community theatre. School plants are now being built to accommodate a more socialized curriculum, to foster easy and natural contact with the neighborhood, and to surround pupils with an atmosphere of inherent beauty and refinement.

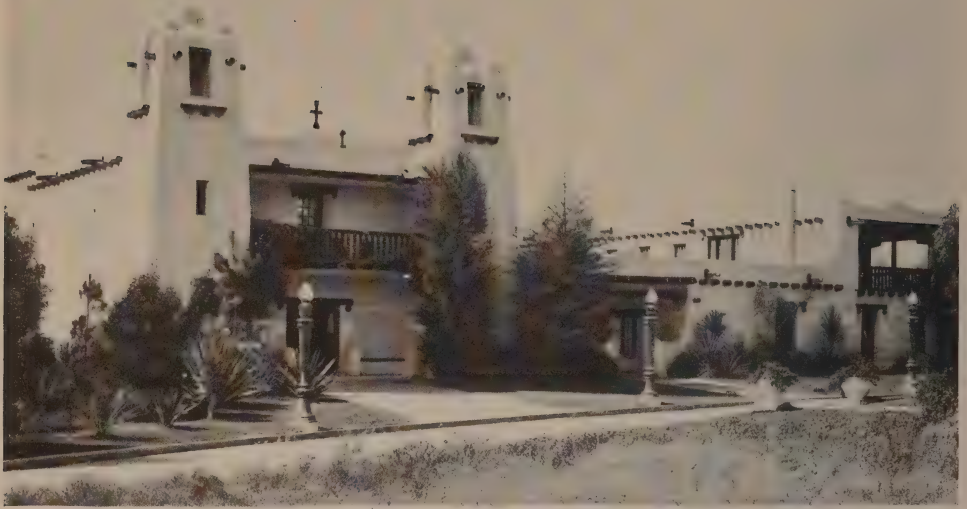
A Greek Theatre is built on the south side of a school building at Owensmouth, California, and a pleasing facade and rhythmic march of columns remove the schoolhouse far from the box-like factory type. The rear wall of the auditorium is the wall of the schoolhouse, and as only a few small windows were needed here to light the dressing-rooms assigned to the theatre, it appears as if intended only as the back theatre wall. The arcade thus becomes a sheltered part of the open-air auditorium and is connected with pergolas on either side of the theatre and, with them, forms a complete cloister



CHAPEL NEAR PASADENA, CALIFORNIA

ARTHUR B. BENTON, ARCHITECT





ART MUSEUM

SAN DIEGO, CALIFORNIA

around the open grounds of the playhouse. These pergolas form passages for actors on either side of the stage. The whole is a pleasing architectural unit, the decorative scheme being Roman Doric for the theatre, while the Roman arch has been used only at the back of the theatre on the rear wall of the school building. The Roman Corinthian is seen in the fluted columns of the main building, but all cornices are simplified renderings of the Roman Doric order. The cornices thus serve as a unifying element, tying school and theatre together. But a further distinction is maintained by the use of isolated columns for the former and coupled columns for the latter. Within the theatre, also, details of mouldings are simplified and shafts are finished plain, while corresponding elaboration on the school building differentiates the two parts of the structure.

California has done some especially notable building in the way of civic groups. A small community chapel, nonsectarian and intended especially for summer campers, has recently been completed near Pasadena and is suited to its wildly picturesque canyon site. Santa Barbara embodies one of the most interesting and homogeneous

examples of community building, and Pasadena's new library, city hall and civic auditorium have been designed successfully as a coherent group.

The new community theatre at Pasadena is a striking illustration of a variety of activities evolving from a primary interest in the drama and reflected in a uniquely attractive and serviceable building. The style is early Californian, a modification of the straight Mission type, and the community atmosphere is charmingly expressed in the theatre design. The approach is built around a court with a fountain in the centre. On either side of the court is a series of small shops serving the various interests of the playhouse. The theatre proper sets back 50 feet from the curb and it will seat eight hundred. The stage and equipment are unusually complete. The building site is 110 by 190 feet, and the cost of site, building and equipment will be about a quarter of a million dollars. The enterprise is financed entirely by the community, and the theatre is said to be the first in America to be built by popular subscription. The building is held in trust in perpetuity by the Pasadena Community Guild for the benefit of the Community Playhouse Asso-



ciation. Interior details have been worked out with refreshing disregard for meaningless conventions and with a nice appreciation of the spirit and needs of the structure. A corner usually occupied by a theatre box, for instance, is given an original treatment which accords with the hospitably democratic atmosphere of the whole theatre.

Art galleries are frequently serving as a unifying element for community building as well as for community art. Instead of the isolated and somewhat unhuman aspect that a museum used to have, art centers, large and small, are now exerting a broad influence in neighborhood affairs, maintaining a close association with schools, with women's clubs and other popular organizations. The art building is used for lectures, musical programs, plays, study classes, and various other forms of social and educational service, the aim being to make it, more and more, a neighborhood house at which every citizen will feel at home.

At San Diego, California, an art center has been effectively developed in the Spanish-Indian type appropriate to local conditions and environment. A new fine arts museum at Houston, Texas, is planned to surround a central patio. Part of the first unit has been completed, and this includes an entrance hall, two small galleries

on the first floor, and on the second floor a main hall which will be used for sculpture or architectural fragments. Two wings are to be added to complete the main facade.

The new Institute of Arts at Detroit embodies the community idea in a pleasing design which includes a theatre at the rear of the main structure and suggests the cultural interests and service of a large community. The formal balance and simple classic lines of this building provide a fitting background for interesting statuary and other decorative detail. The garden and loggia are hospitable features, and the theatre is an appropriate modification of the general design.

The new public building at Wilmington, Delaware, fits into a well-unified civic center and is interesting for its exterior colored frieze, its grouped Ionic columns and its massive front doorway in the centre of a restful wall space. The interior arrangement differs from most other libraries of its size in keeping its main story without corridors and with few partitions. One room gives direct access to another, and all are supervised in a general way from the main desk at the entrance. The book storage or stock room is directly below the main floor, instead of in the rear, as ordinarily placed, thus allowing the full use of the exterior



NEW PUBLIC LIBRARY

WILMINGTON, DELAWARE

light on all sides of the main floor for the reading and work rooms and for the open shelves. The openness of the ground floor accords happily with the spacious exterior, as do the interior columns and friezes. In keeping with its function, the whole building has a sense of dignified graciousness, and its quality of ample austerity is nicely balanced by the warmth and interest of friezes and other details.

Buildings such as the new business men's club in Cincinnati are springing up in the larger cities, serving varied social and civic enterprises and forming an inspiration for better architecture and city planning. In Saint Louis, a city where promiscuous and sprawling industrial growth has long obscured many attractive features, a municipal center has been planned and financed by a recently approved bond issue for \$87,000,000, a sum to be augmented by \$5,000,000 from public funds. A plaza, virtually in the centre of the downtown district, will bring together the worthy public buildings now

existing with new ones, harmonious in grouping and individual design. Seven full blocks of old structures now given over to manufacturing and tenement purposes will be razed to make room for the new project. The condemned section lies in the way of commercial absorption, and by anticipating this natural trend the plaza plan will establish a civic centre that will be easily accessible to visitors and workers and will transform a declining neighborhood into a municipal group of beautiful proportions and details. The parking will furnish air space as well as decorative background.

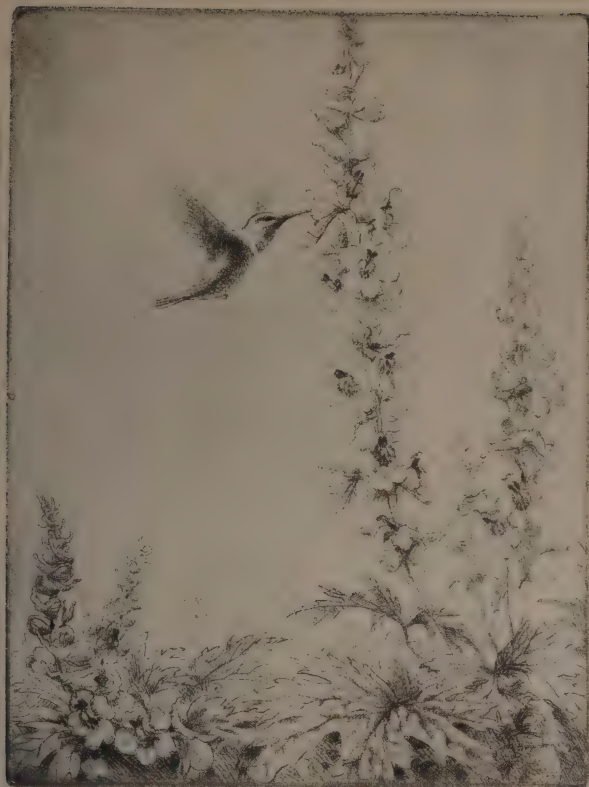
Whether the public interest is centered about library, museum, city hall, community club, theatre or school building, the effect is for growing harmony and for popular appreciation of the logic and beauty of appropriate architecture. The increasing tendency to relate community services and activities that are obviously allied is in itself an influence toward more consistent and more carefully unified building.



CHORDS

AN ETCHING

WILL SIMMONS



RUBY-THROATED HUMMINGBIRD AN ETCHING WILL SIMMONS

## ETCHING WILD LIFE

BY WILL SIMMONS

**S**URELY there could hardly be a more delightful pastime than to be an animal artist—to have nothing else to do but make pretty pictures of the birds and butterflies. One would only need an income and a colorful imagination to agree with old Isaak Walton, that for gentlemen of a curious turn of mind there's nothing like studying Nature—or better, playing Nature herself and creating birds and beasts on paper.

To tell the truth, however, the animal artist has a rather complicated job in life. Supposing that he has learned to draw, by hand, however unfashionable that may be nowadays, and to match the colors of the

rainbow at will, he still finds himself confronted by the questions of numbers. A visit to the museum or the zoo or the first book on natural history soon reveals that there are all sorts and conditions of animals, myriad kinds, and just a few—maybe a hundred—species after each kind, each of which has a different anatomy. It is lucky that he does not have to go far into the subject literally, and can ignore the special disposition of the interiors!

The question of models, too, is not to be ignored; for the successful portrait painter has his sitters, and one only has to select one's model landscape; but animals have an





THE TUSSLE

AN ETCHING

WILL SIMMONS

aggravating way of being conspicuously absent when you look for them. The deer usually show the disappointing semaphores of their white tails and are gone before you can put your pencil on the pad; and should you try to draw a monkey he will be sure to go and hang head downwards from the cage-top, when it would need a real genius to put him in plausible perspective on the page.

For example, all summer I have been trying to paint the portrait of my garden's humming-bird, poised before a flower. For a second I see him; then, my pencil in position, he goes and sits on a twig and preens himself; and anon, the pesky thing has disappeared. My appearance seems to be the cue for taking a rest from feeding in the flowers. And to think of all the trouble I

took down at the museum investigating his tiny anatomy, so specialized that a sparrow's would never do, even as a makeshift! Some day I'll get him yet!

So it goes; see those baby bears playing in the zoo—what a picture! But how to disengage a meaningful line or two from that tumbling mass of shapeless fur? And supposing one succeeds, the passers-by who see the picture simply say, "Ain't they cute?"—and there's an end to it! Why, that picture must have cost all the poor artist's patience, besides a small fortune in bribes—of peanuts! It is true that photographs help a little; they remind one of detailed facts and local light effects; but the camera, like the Ancient Mariner, insists on telling its own story, on painting red things black,



"TOES"

AN ETCHING

WILL SIMMONS

and playing havoc with perspective. And snapshots usually catch those momentary positions which no human eye could possibly be spry enough to register.

Besides the great outdoors and the lesser one of the zoo, there is a happy hunting-ground for the artist in the Museum of Natural History; this is where one really learns, more, perhaps, than one would care to admit. We artists are apt to scoff at Science, the Handmaiden of Art; yet there is a lesson that the naturalists can teach the artist—that all in Nature is divine and true, and therefore beautiful; that it is futile to "improve" on Nature—one can only choose the part we wish to portray.

Indeed, I used to think myself that I could do what I pleased with Nature, that if I

made technical errors it would matter little compared with what I (Big Injun) had to say—until I found that everything that I could imagine had already been admirably explained, in something natural.

For example, some years ago I had to make some scientific drawings of the heads of newly discovered lizards. These were about an inch long from the tip of the nose to the base of the skull, and I had to count and draw each individual scale, correctly, although I could not even see those on the eyelid, for example, without a glass. Then I realized that these forms were indeed the same, in tiny miniature, as those of the slopes and buttresses of mountains, reaching up, climbing over one another until they seem to hang suspended from the sky—an



POLAR CUBS, SPLASHING      AN ETCHING      WILL SIMMONS

effect which I have seen in the Italian Alps. And I learned, too, that these lizards' lines have a beauty that has been moulded by immemorial ages and evolved by the applied art of time.

Drawing museum specimens, especially skeletons, is like being behind the scenes—of Nature. One can hardly imagine the fascination there is in drawing, not studying merely, the forms of bones, those working models of creation, of following with one's pencil the delicately modelled sculptures which the forces of evolution have designed. One quickly overcomes the normal aversion to these tokens of death and realizes the

immense perfection of every curve, of every adaptation of the bone to the life it was made to carry. One begins, too, to be aware of a general plan of form that seems to run the same in all kinds of life, based on the spiral, the "line of beauty" so often talked about.

In fact, if we are to believe the naturalists, natural forms today have been evolved from much the same old progenitors—in the case of birds and mammals from the lizards of Noah's younger days. So we recognize a sort of family likeness, in the forms, which descends out of the old past alike on mice and monkeys, and (whisper it) maybe on men. In any case, it is a great help in





A MOONLIGHT CHORUS AN ETCHING WILL SIMMONS

drawing them to be able to follow a common structural plan.

The stuffed things at the museum interest me less; they lose too much in the process of dying and mummifying to be much more than a parody on life, yet some are really excellent, like Akeley's. It is better to consider the museum less as a catacomb than as a temple, for there is always a mystery that hangs, like a veil, between the spectator and the specimen, between the present and the past. . . . And it is good to sit in front of those stuffed forms, in the dim religious light, and let oneself dream, until the specimens grow blurred. Presently they seem to

move, to acquire a semblance of life again; and if we open the doors of memory, dream deep enough, they will seem to play again the parts of those we have seen in other days, outdoors, to reenact the comedies of our half-forgotten experience. And then the Muse may be evoked and show us the conception of a picture.

So between the museum and the open countryside and forests an artist may succeed in painting animals. He who would paint an eagle will find it hard to get a model to come and pose for him. But at the museum he can find the structural facts, how the big wing-bones shutter up against the sides, and

count the feathers. At the zoo he can study his movements and bearing; for even if our sovereign bird does sit bedraggled on his perch, his lime-stained feathers all awry, his fierce eye is out of all keeping still with his surroundings, and his ego is rampant within him under all.

And, if he is really lucky, some day our artist will see for himself an eagle wheeling

over some salmon stream, his snowy head and tail flashing alternately as on moveless wings he soars, higher and higher still, to the zenith. Or he will watch the great bird settling down, making the tapering spruce-top bend in low obeisance under him.

And then, if the Muse is willing, there may be a picture worthy of—the fun of painting it.

## VELVET FROM ISPAHAN

BY JESSICA NELSON NORTH

THREE hundred years ago in Ispahan, city of legend and romance, weavers in the shops of Shah Abbas the Great were busy with a length of figural velvet that was to surpass in beauty any brocade in the world's history. Riza Abbassi, court painter to the Shah, had drawn the design, and all of the variegated throng of craftsmen, Italian, Turk, Mongol and Persian that haunted the workshops, were interested in its completion. For it was in the year of our Lord sixteen hundred, and the roads from Europe to Cathay opened by Ghengis Khan some centuries earlier had not yet been forsaken. Ispahan occupied a fortunate place midway between east and west. It had become a loitering place for travel-weary embassies, and particularly for those aesthetes to whom the subtly gorgeous palaces of the Shah offered an opportunity to feast upon beauty. And so it came about that the velvet designed by the artist Riza displays many influences beside that of Persia—a suggestion of old China, a hint of nascent Italy, a shadow of Hindustan. And to add to its cosmopolitan pedigree it now lies under glass in the Art Institute of Chicago, the gift of an anonymous donor.

The design shows a cypress tree with dark green needles and twigs delicately outlined in velvet nap on the background of golden silk. Beside the tree a young man in flowing robes and sandals holds a flower daintily to his nostrils. He wears an up-turned velvet hat with a flowered design, a loose sleeveless coat over his robe, and a scarf thrown about his shoulders. Round about him are many flowers and blossoming shrubs, and near by a silver pond with

goldfishes. The golden yellow silk of the background is thickly interwoven by threads of metallic gold. The colors of the velvet are astonishingly beautiful and varied. Mr. H. M. Riefstahl, who has written an exhaustive study of this piece of velvet, says that he has counted about fifteen colors in the pattern, though some of them may be due to fading of the originals. He lists white, black, dark green, light green, pale blue, magenta red, cerise, copper, pale purple, pale yellow, golden yellow, old ivory, pale tan, tan and brown. The number of hues is the more remarkable when we consider that Turkish and Genoese fabrics of the same date have never more than two colors, alternated in the length of the cloth. The difficulty of introducing new colors into a brocade is caused by the necessity of making the nap from the warp of the velvet. The Persians overcame this obstacle by weaving in extra warp in squares wherever a new color was necessary and then clipping the threads, so that the color need not be carried on through the entire length.

The design calls to mind an old oriental pattern with genii on either side of the tree of life. But the young man whose figure is repeated in clever duplication is probably intended to represent one of those heavenly pages, servants of the faithful, concerning whom the Koran is explicit, and who are often shown in Persian tapestries and paintings. There is apparently no symbolism in the pattern nor in the border, and there is no evident effort to fill in the open spaces with cloud-tracery or symbols as is the case with the rugs and tapestries. The simplicity of the effect throws the stress upon



VELVET FROM ISPAHAN  
THE ART INSTITUTE OF CHICAGO

color and balance in a manner peculiar to paintings, and especially to the miniature paintings of Riza and his school.

A piece of this same velvet has been for some years in the South Kensington Museum in London. Apparently the two halves were separated early in its history, for the English piece is the more worn of the two. "Tech-

nically, the Chicago velvet is an unsurpassed masterpiece," says Mr. Riefstahl; "an examination of this fabric from the point of view of technique as well as of design and color leaves one in the attitude so often represented in Persian miniatures, showing 'the finger of surprise gnawed by the tooth of astonishment.'"





THE CATSKILLS—DECEMBER

MARY BUTLER

## MARY BUTLER—PAINTER OF MOUNTAINS AND THE SEA

BY DOROTHY GRAFLY

**T**HE CRY of far lonely places, trees bowed in the wake of storm, waves lashing uneasily beneath a heavy sky—these are subjects which hold appeal for a mind delighting in that bleak beauty which Nature bestows upon a northern clime.

In Ireland, Scotland, Canada and the New England states lingers a severity forbidding, yet of haunting loveliness, and it is there that Mary Butler, lover of austere places, has found the theme for her art improvisations.

To know the work of an artist is to know the soul which produced it. In the individual, Nature adds the sum of past generations. The art of government rather than that of the painter's brush was the birthright of the Butler family, an old Quaker line intimately identified with the growth of Pennsylvania. Yet, beneath the stern exterior beat a warmer heart and a delight in the beautiful. It was a hidden yearning, suppressed by a creed of repression.

The severe kerchief of the Quaker maid often concealed more than her feminine

charms, and Miss Butler's art heritage dates back to the girlhood of her grandmother when, beneath the sombre Quaker attire, there lay concealed a bright red rose! With what a thrill of stolen pleasure it must have emerged from hiding in the strict privacy of a Quaker bedchamber, when its wearer was thought to be engrossed in solemn and solitary meditation!

But it was, in reality, the first protest of aesthetic emotion against unnatural repression. The rose and grandmother have alike faded into memory, yet in the twentieth century there is a new blossoming.

The men and women of the stern Quaker era were nation builders, stern scientists, perhaps, who were the human stones in our national foundation. Now, however, the nation has risen upon their efforts, and from that long line of earnest workers America is beginning to reap an art harvest. It comes slowly at first, with a touch of the austere.

With that keenness of mind which is her heritage, Mary Butler has found beauty in Philadelphia roof vistas—in tall, unlovely



SANDY KERR'S COTTAGE—SCOTLAND

MARY BUTLER



FARM LANE—IRELAND

MARY BUTLER





EARLY MORNING—MONHEGAN

MARY BUTLER



GRATFELL MOUNTAIN—SCOTLAND

MARY BUTLER

PERMANENT COLLECTION, PENNSYLVANIA ACADEMY OF THE FINE ARTS





WHITE MOUNTAINS—NEW HAMPSHIRE

MARY BUTLER



ULTRAMARINE SEA

MARY BUTLER

smokestacks and the pall of soot-mist lying heavily from river to river. But it was not in her own city that she was destined to discover those scenes most congenial to her nature and her art style.

Early in her career she came under the influence of two American masters, one of the past and one of the present, William Sartain and Robert Henri, then teaching at the School of Design for Women. Later came a period of still more intensive study under William M. Chase and Cecilia Beaux at the Pennsylvania Academy of the Fine Arts. Europe was the next step under the guidance of Gustave Courtois, Prenet, and Inglebert. But the most formative of these earlier influences was, doubtless, that of an American triumvirate, Edward W. Redfield, Henri, and Chase who presided over a summer school at Shinnecock Hills. In that school, with its dual tuition of nature and man, Mary Butler discovered American landscape—discovered it as her forefathers had discovered America in all its untamed potentialities. Spurred by this revelation, Miss Butler spent a season at Centre Bridge, Pennsylvania, with Redfield.

In the cloud-hung flowing shapes of mountains there lay the thrill of creative interpretation, a cry answering a need in her own soul development. Moods in nature are akin the world over. Certain lands, however, appeal more readily to certain temperaments. And so it is that in New England and in Canada Mary Butler has found the landscape more in tune with her own being. She found also the moody lash of the sea. Here again there is a touch of Quaker repression, for Miss Butler's marines set forth the pent-up fury, the sombre foreboding of storm, rather than the unleashed drama of its impact.

With spontaneity and strength of technique she creates in paint the ominous swell, or the vari-streaked surface divided by shadow and sunlight.

Yet there is another aspect of her work. Gardens hold for Miss Butler a lure equal to that of mountain or ocean. But they are gardens wherein colors flower brilliantly against a swirl of green or a neutral wall. It is the strength rather than the delicacy which has caught the artist's imagination. Flowers are to Mary Butler so many color notes with which to weave rhythm in paint.

It has been said of Miss Butler that she paints with the strong arm of a man. Her stroke is sure, her impression well crystallized before it is allowed to shape itself on canvas. But the power of her handling one feels to be the first art expression of an erstwhile scientific ancestry. The economy of emotion and the absence of enervating detail provoke an image which is distinctly out-of-doors. These are not studio canvases but the live, instant contact of mind and eye with Nature in her more vigorous aspects. Many a canvas in Scotland or along the New England coast was windtossed in the making.

"Often," says Miss Butler, "the canvas was almost torn from my hands, and there were times when the wind forced me to move on."

The bleak bog country of Ireland and the Scotch highlands are especially congenial to Miss Butler's brush. It was in Ireland rather than in the Delaware Valley that she first became intrigued by inland stretches, later rediscovered in the Catskill Mountains.

Pastoral country holds little interest for this chronicler of nature moods. The landscapist is essentially a nomad, wandering from place to place in search of that peculiar beauty which keys in with the individual temperament. "Even in Nova Scotia," says Miss Butler, "there are 'sweetly pretty places,' as an English woman once phrased it to me." Yet a turn in the road may reveal that which is most desired. And to the landscapist the turn in the road is the very lure of existence.

In her series of Irish and Scotch interpretations Mary Butler has caught in paint the subtle variety of national changes. "The difference in the two countries," says the artist, "is the difference in the character of the peoples."

At Muckcross Abbey near Killarney Miss Butler discovered one of her most successful subjects—a grove of ancient beech trees so dense that, even in the unfailing Irish rain, the artist might pitch her canvas beneath the leafy shelter and work undisturbed. The majesty of these ancient wood monarchs, portrayed with a feeling for age-old moss, has won for the painter recognition in more than one American art display.

The trail of the nomad artist leads to many an unfrequented place and brings a store of human contacts seldom indulged

by the harassed city dweller. There was, for example, that cottage in Canada where Miss Butler found kindly hospitality, though it consisted of little more than boiled fish and potatoes with the homely privilege of free access to the family apple barrel! Or there was a fisherman's home proudly decorated in a lightless community by useless electric light bulbs festooned with blue ribbon.

"Ridiculous?" says Miss Butler. "Not a bit of it! No more so than glass fish floats hung from studio rafters!"

As an exhibitor, Mary Butler has scored success in many an American art center. Her work has been shown at the Pennsylvania Academy of the Fine Arts, the National Academy of Design, at the Corcoran Gallery, the Chicago Art Institute, the Carnegie Institute, the Boston Art Club, the Albright Gallery of Buffalo, the Cincinnati Museum of Art, at St. Louis, the Panama Pacific Exposition, and many times under the auspices of the American Federation of Arts.

But the strength of a scientific ancestry has endowed Miss Butler with a dual force, that of artist and that of organizer. In Philadelphia art circles, hers is the power which moves mountains. It was through her indefatigable labor that The Fellowship of the Pennsylvania Academy of the Fine Arts found its feet and kept them after a trying period of dissolution. Through her efforts also the first travelling exhibition of art started on its way through the towns and cities of Pennsylvania, penetrating sections destitute of an artist's touch.

"Why should we always feed those who have plenty," argues Mary Butler in discussing the overstocked art exhibitions of large cities; "why should we not carry our bread to those who are really starving for it?"

And so, each year, the Fellowship endeavors to spread its art faith in new foreign fields.

Miss Butler realizes that true art appreciation cannot dawn in America until within the children of the country there stirs a desire for the beautiful. And with this thought in mind she initiated an art service to public schools, working always through the Fellowship. The idea was novel and during the first year the expenses were met

by the teachers in the schools. But the value of the experiment soon became patent, and the pioneer effort was adopted by the Board of Education at the beginning of its second year.

"It need not be great art, but it must be good art," says Miss Butler. "Let the child find beauty in the things around him, revealed perhaps in a simple still-life group where for the first time he discovers a thrill of joy in the reflection of light upon a brass jar. We depend too much upon names in our art world, and too little on the intrinsic value of the work."

The Fellowship, in Miss Butler's concept, holds a dual purpose, its duty to the artist and its obligation to the community. To the art student it presents a bridge over which he may pass from apprenticeship to mastery. To the community it offers an art service which is gradually developing enlightened public appreciation. For, to Miss Butler, the mission of the artist is one of helpfulness, to bring beauty within reach of the human soul much as a preacher brings faith and belief. In this spirit, the artist organizer has created the Fellowship picture purchase fund.

"There must be some tangible return to the exhibiting artist," insists Miss Butler. "There are times when even the painter with money of his own needs the inspiration of a sale. So many seem to feel that the artist of means requires no encouragement, yet he may be starving in his way as tragically as the poor student in his."

The Fellowship art service now reaches out to all sections of Philadelphia and feeds alike settlement house, library and school.

In addition to her Fellowship enthusiasms, where, as president, she is the guiding spirit, Miss Butler is quietly working in the general cause of art dissemination. She has active and formative interest in the Art Week movement begun in Philadelphia some three years ago. Hers, in fact, is the unseen hand behind many an art innovation in the Quaker City. But she shrinks from acknowledgment. Hers is that rare balance of art individualism and community spirit so seldom encountered among the painters of today. For in the art world of Philadelphia Mary Butler is an institution rather than an individual, and her return is yearly heralded as the opening of another art season.





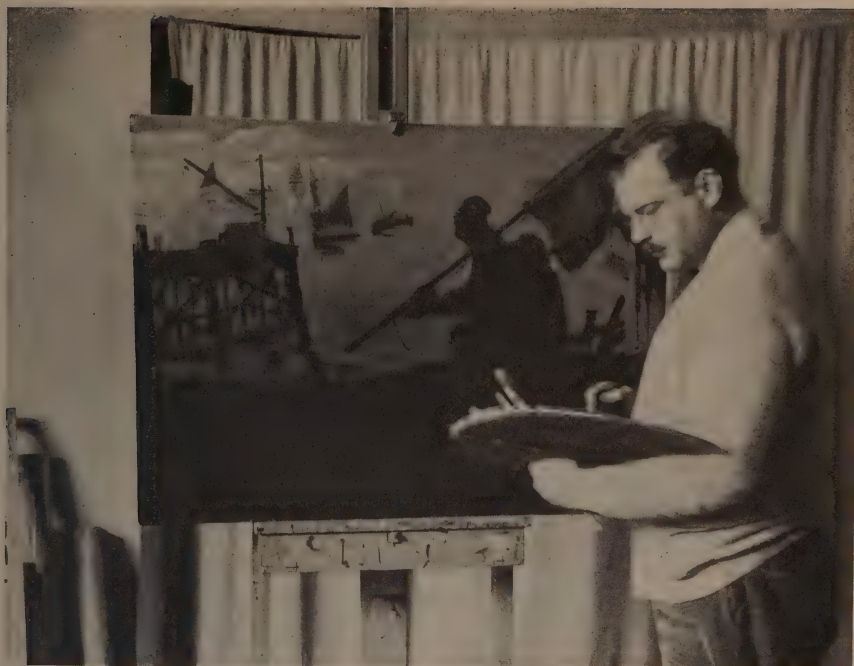
SILENT WATCHERS

ARMIN HANSEN



THE HELMSMAN

ARMIN HANSEN



ARMIN HANSEN IN HIS STUDIO AT MONTEREY

PHOTOGRAPH BY HARRY NOYES PRATT

## THREE CALIFORNIA PAINTERS

BY HARRY NOYES PRATT

**I**N THE "second generation" of California painters there are today three outstanding figures: Armin Hansen, Gottardo Piazzoni, and Maynard Dixon. Among their contemporaries they are noteworthy because each is intensely individualistic but little influenced by the work or the opinions of others, working steadily each toward his own objective. Each is working purposefully toward a definite goal; and each has, to a considerable extent, attained his objective. In a community where, more than any other place in the country today, the ultra-radical tendency still lingers, these three are noteworthy because they have steadfastly held to a sane expression of art, and this in spite of an understanding sympathy with those who have sought freedom of expression in breaking away from old tradition and formula.

Each of them finds his subject-matter in the west of today, but the approach in each

instance is from a different angle. Where Hansen is essentially a dramatist, interested primarily in the expression of life, Piazzoni is a lyricist whose expression is that of nature, abstract rather than concrete; and Dixon—who has been both dramatist and lyricist—has passed on into another, a greater phase.

I say that Hansen is a dramatist. That he should be such is inevitable because of his intense and sympathetic interest in the life about him, an interest which turns him naturally to the colorful epic of the sea-folk for his theme. He knows at first hand the hardship and danger of the fisherman's life—he has himself been a deep sea sailor—and he paints the life from the inside. The sea itself he paints as only one can who knows it intimately. In such canvases as his "Salmon Trawlers" there is the majesty and power of sea forces combined with the drama of life. He uses the sea as a stage,

which he subordinates with the skill of a master craftsman to the theme of his play. Sometimes, as in his "Helmsman," he gives it expression as a pitiless thing of driving

may venture the prediction, this development will come when Hansen pauses for a time in his activity—he drives himself incessantly—and rests. With contemplation



CIRCLE OF SHIMAIKULI

MAYNARD DIXON

power; again, as in the "Sardine Fisherman," he pictures a sleeping sea of quiet beauty. Hansen knows the moods of the sea as he knows the lives of his fisherfolk; and in a manner forceful, brusque, verging at times on crudity, he gives them both expression. There is splendid strength in these canvases. There is restrained power, an indication of further artistic development to which Hansen's present work is but a prelude. If I

will come realization of the spiritual which underlies the life he paints, something which his canvases express but little. When he is able to express the spiritual forces which shape the lives of his fisherfolk with the power and vigor with which he portrays their struggle against the material forces of storm and sea, he will have commenced to attain his destiny.

Gottardo Piazzoni is the antithesis of





MR. PIAZZONI AT WORK ON HIS MURAL FOR THE "GOLDEN STATE"

Hansen in temperament. Where Hansen is vigor personified, Piazzoni is gentleness. Where Hansen breathes of storm and cloud and beating seas, Piazzoni is the expression of blue skies and soft winds. He is more of the dreamer, more the poet. His interest lies, with no lack of sympathy, less with man than with nature. Nature to him is a live thing. To Piazzoni the great bare hills about the bay, the hills which tower in smoothly flowing lines, are sentient. He feels in them a stirring life, and it is this he paints. He finds nature ascendant. Even in those infrequent canvases, his "Hay-makers" for instance, where he introduces the figure, it is the great hill which dominates. The brown slopes, with their subtle nuances of color, of sun and shadow, are in themselves the picture; the men, the horses, but accessories.

The power of his canvases is not always grasped at first inspection. That which seems utter simplicity becomes with study an interesting complexity. The canvases grow upon the vision with peculiar subtlety. They have a charm which partakes more of the spiritual than the material. More than

the work of any other painter of northern California, I think, Piazzoni's pictures are an expression of real spiritual beauty.

Certain it is that few California painters can approach his skill in the handling of mass. What other painter could fill a large canvas with the bare slope of a great hill, relieved only by a narrow strip of water in the immediate foreground, a wisp of fog just breaking the outline of the hill, and make of it a picture which not only pleases but absorbs? There is no detail in this painting; only the hill and the water and the mist which runs before the fog—that, and a spiritual contentment.

Or take those splendid murals which were Piazzoni's contribution to the decoration of the ship then called the "Golden State." They could have been painted by no one else among all the California artists. Their strength lies in the bold lines of mountain and cloud and the splendid handling of mass; their charm in the exquisite skill with which color has been bound to the bringing out of the painter's vision. Piazzoni has no story to tell at any time, but his pictures sing with the music of the stars.



THE HAYMAKERS

GOTTARDO F. P. PIAZZONI

While Dixon has been both dramatist and lyricist—but little of the latter at any period—he has placed both phases under his feet as things outgrown and passed on to a new aspect. That is the difficult thing in writing of Dixon's work. He is constantly discarding—or, not so much discarding as adapting the old, the attained, to fit his new vision. And so what is today said of Dixon may be tomorrow less than true.

Dixon is today, however, as he has always been, a painter of the romantic west. The west of paved highways and motor cars, of hotels and civilization, has little interest for him, in his painting or out. There was a time when that dramatic period held him which saw the passing of the buffalo and Indian and the coming of the cow-men. It was a popular phase of his work, and still is, for in the Los Angeles Biltmore Salon exhibition of 1924, *Painters of the West*, the first award was given to his poignantly dramatic "The Survivors"; and this was painted ten years ago.

Following there came a period when his expression was symbolic in his use of the figure to express the romance, the pathos, the tragedy of the passing west. Then came a period less marked, a time of transition, when his canvases took on a new characteristic, while still holding much of the old. His "Tragic Mood" is typical, I think, of this time; a half-nude figure, splendidly poised, which stands with outflung arm and shadowed face against a background of desert mountain and cloud. There is little detail. The figure alone is modelled, while the receding ranges of hills and the lines of clouds above are almost flat, as is the robe which falls from the figure. Perspective is attained in skillful vibration of color along the rim of the hills. The approaching phase of Dixon's work is in this canvas foreshadowed in his use of line. Pattern, design, commences to dominate as, a year later, it so markedly does in his "Circle of Shimaikuli." Here again there is no perspective of line, unless it is suggested in the



STUDY FOR "MIGRATION" NO. 1

MAYNARD DIXON



STUDY FOR "MIGRATION" NO. 2

MAYNARD DIXON



arroyo which runs unobtrusively toward the rim of the farther mesa. All beyond the immediate foreground is almost flat in tone, and yet so cleverly handled that there is feeling of both depth and distance. There is a strong feeling of emotion—drama, if you will—but it is emotion suggested rather than portrayed, and suggested in the pattern itself.

In Dixon's "Migration, Study No. 2," this suggestion is even more subtle. With a theme almost identical with that of his "Survivors," of which I spoke before, save for the substitution of the Indian for the

buffalo, and with a composition not markedly different, there is a striking gain in spiritual quality. The figures are small, scarcely more than suggested; the canvas is almost entirely filled with the patterned clouds; and yet there is poignant expression of spiritual progression. If there is here drama, if there is poetry, and there is, it is but incidental to the greater spiritual forces.

And here are three western painters of today, Hansen, Piazzoni, Dixon, supplementary each to each, representing together the spirit of western art in its finest expression.

## THE MAGIC OF ART IN UTAH

BY GRACE WICKHAM CURRAN

"SOME mountains are just mountains and some are magic mountains."

These words from the lips of a widely travelled woman, after a summer spent in Utah, intrigued one into asking questions. Her answers led us away from the clear, bright air of Salt Lake, where outlines are over sharp and shadows commonplace, up into the mountain region around Lake Utah. Here an enveloping haze and rising mists clothe the landscape with a beguiling glory which must have had the same magical quality even in those far-off geologic days when the waters of Lake Utah extended over a much vaster territory than now and when mastodons tramped its islands and dinosaurs roamed its forests. And magic it may have been which perhaps held them spellbound here for a longer time than elsewhere, for the legends of later day Indians of this vicinity contain fantastic references to strange monsters that now and then emerged from the shadows and bewitched or carried away young children.

Though the monsters passed in time, leaving only bones to puzzle geologists, the magic of the place remained, and one day a certain John Hafen, a nomad searcher after beauty, wandered within the sphere of its spell. His sketching easel once set up, he never escaped, but for fifteen years or more he lived on there, striving to fix on canvas something of the colorful charm he saw around him. A simple soul, with no instinct for solving the material problems of life, he might have starved at his task, and very

nearly did, if it had not been for his wife, a sturdy helpmate, who, with patient, quiet devotion, smoothed some of the rough places about him and reared their brood of nature-loving children. She, too, might have succumbed at last to the crushing burdens of life but for the chance visit of a physician to their rude mountain home. Dr. George Smart, a lover of beauty, both in nature and art, realized that this poet-painter had succeeded in interpreting in some degree the mountain loveliness. He carried away a goodly number of the sketches, and, disposing of them among the more substantial homes round about, was able to ease John Hafen's dying days.

With the scattering of these small pictures, the spell of old began once more to work its enchantment upon human lives. Perhaps the legendary monsters came forth again from their shadowy retreats in the lake islands. At any rate, something has taken hold of the children in the mountain village of Springville, Utah, and bewitched them in a magical fashion. For this is the tale of what they have done and are doing.

In this little town of five thousand inhabitants, somewhat less than five hundred school children are holding annually an art exhibition, managed and financed wholly by themselves. From this exhibition the graduating class purchases every year one painting to be hung in the assembly room of the high school. Last year they raised almost \$3,000, and their exhibition, brought from the studios of eastern cities, contained such

names as Frieseke, Woodbury and John Carlson. A painting by the latter artist was the one purchased this year for the school.

How did they raise such a sum of money? Ah, that is where the magic comes in! Those children are surely bewitched! The girls of the high school and upper grammar grades, students in domestic science classes, went forth into the town and issued a proclamation that no housewife dared to resist. These girls assumed the job of making the bread for the town! They were not daunted by the early hours of rising necessary for the setting of bread sponge. Oftentimes they sacrificed playtime for the kneading and the baking, and day in, day out, the beautiful plump loaves were carried and delivered by the children of the lower grades. The boys were not to be outdone by the girls. A tract of land was secured and planted to pop-corn, and when harvest time came round wonderful parties took place, for the gathering, the husking, the shelling, and the popping! Pop-corn was fashioned into every conceivable form, and not a moving picture show nor entertainment of any kind took place unattended by youthful vendors of pop-corn.

What of all this as business training, development of executive ability and building of character!

Neither teachers nor parents are allowed at the business meetings, though occasionally advice is sought and accepted.

Are these exhibitions attended? Do the children really study the pictures and get anything from them?

The assembly room during exhibition hours is thronged not only with the children themselves but with their elders. The grown-up children of other years flock to see whether this year's exhibition is up to the standard of the ones held in their day. A young farmer with baby on one arm and little wife clinging to the other is heard to exclaim, "Look! that picture over there is the one our class bought. It's the best one here, I say."

On one occasion the teachers bethought them of a test. One of the pictures in the exhibition was removed overnight and hidden. The next day 90 per cent of the children came clamoring with questions as to its whereabouts. Another picture was

changed in place, with the same result. Though there is no instruction in drawing given in the Springville schools, the boys and girls who go from there to the more advanced, collegiate schools at Salt Lake City and enter classes in handicrafts, have the reputation of having the best artistic perception and judgment of any of the pupils. Such is the educational value of art exhibitions!

And now these children have set themselves a new goal. Hearing of the Henry W. Ranger Fund, administered by the National Academy of Design, with which some ten or twelve paintings are purchased each year from current exhibitions and distributed among museums throughout the country, these school children have expressed a desire to be among the beneficiaries. So soon as they shall have conformed to the legal requirements and organized themselves into a permanent body capable of making contracts and holding property, they will undoubtedly receive one of the Ranger Fund pictures to add to their growing collection.

Is the enchantment spreading?

A story comes from a town of the middle west of paintings purchased by high school pupils and hanging in an assembly room which have exerted a marked moral influence over unruly boys.

In a remote public school of New York City, in a poor and rather squalid district, the children, by gifts of nickels and dimes, are raising money for the purchase of mural paintings, several of which are already placed in schoolrooms and on corridor walls. The principal of the school reports that whereas formerly the children were disorderly, untidy and rough of speech, their whole demeanor has altered. Of their own volition, with no suggestion from the teachers, they now keep the building clean and free of litter and come and go in the presence of the paintings in a quiet and orderly fashion. So great is the reverence for beauty in the human soul!

And what of the future?

With a contagion such as this spreading among the children of our land, may we not confidently expect a flowering of appreciation for beauty and the arts, hitherto unknown, which will in turn bring about in America a Renaissance of Art as glorious as that of Florence in the Middle Ages?

# THE AMERICAN MAGAZINE OF ART

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## KEY TO THE AMERICAN WING

Much has been written about the new American Wing of the Metropolitan Museum. There have been articles in the leading newspapers and magazines, the majority of which, however, have been descriptive. The writers of these articles, to a large extent, have been representative of museum visitors and have commented upon what was to be seen. One at least, however, has looked beyond the exhibits to the age which brought them forth, recognizing in them something more than a manifestation of good design, skillful craftsmanship and good taste. This is Royal Cortissoz, and in his article in the *Field of Art* in *Scribner's Magazine* he truly gives us the key to the American Wing which he himself has found. He says:

"The visitor to the American Wing will miss the service it is there to render who fails to grasp it as the embodiment of an idea. It is based upon archaeological research, but it is concerned essentially with warm human things. It answers first and last the question of countless inquirers, the question as to how the instinct for art was

implanted and nourished in the genius of the American people.

"I don't think they were very subtle folk, these ancestors of ours. I don't think there was anything recondite about their aesthetic outlook at all. Indeed, it is an open question as to whether the word 'aesthetic' had any great status in their vocabulary. As I have indicated, I do not see them as collectors in the strict sense, even though they had their occasional collections of prints and ceramics. I see them, rather, just as people of good breeding and consequent good taste. Art as the American Wing puts it before us, art as it was brought over from England, and somewhat artlessly nurtured here, was wreaked upon nothing more nor less than social amenity. And in its very detachment from the milieu of the collector, the connoisseur, it kept itself free to strengthen the one quality which was to prove, aesthetically, our salvation. The seasoned collector pays a certain penalty for his role. It makes him a complex being and makes his taste eclectic. We began with a strong tincture of fairly classical simplicity, and the outstanding lesson of the American Wing is that it stayed with us for full two hundred years.

"It is beautiful to see how the purity and reserve in matters of style, which we have now to gain through education, were then practised by our craftsmen and their patrons quite naturally and as a matter of course. The visitor to the American Wing will see clearly enough, if he gives his mind to it, the idea and the ideal there enshrined. He will see that the Forefathers liked as part of their measured, well-mannered mode of carrying themselves in the world a cool, serene, and handsome environment. They liked gracious lines, telling particularly in the delicately wrought mouldings of wainscot, paneling and cornice. They liked a brilliant chandelier, a shining lustre. With high appreciation and always without extravagance they welcomed Chippendale and Sheraton, and took to their hearts the architectural motives of Robert and James Adam. They were always without extravagance, I have said, and I repeat the words because they affirm a fastidiousness at the core of the subject. There was luxury in that old America beyond a doubt . . . but it is certain that it had a fundamental simplicity



infinitely removed from one of those exotic interiors in which your modern Maecenas is lodged.

"It is the key to the American Wing, this simplicity, and with it there goes a kind of beauty. Both elements pervade the whole broad scheme, the rooms as rooms and the pictures that they make of our earlier civilization. Moreover, the spirit of the place is exemplified again in those smaller objects which diversify and fill out the general design. . . . In a thousand ways the Metropolitan Museum has made itself indispensable to the nation, but never hitherto has it rendered a service so intensely national in character. Americans need to know the soil in which the evolution of their art is rooted. Here, as in a laboratory, it is made plain to them."

## NOTES

### PAN AMERICAN EXHIBITION

The first Pan-American Exhibition of Modern Paintings in Oils, which is to be inaugurated at the Los Angeles Museum of His-

tory, Science and Art next autumn, gives promise of adding another link to the chain of friendship with our neighbors in Latin America. This exhibition will have a double significance, coinciding, as it does, with the opening of the first unit of the New Los Angeles Museum.

Leading contemporary artists of both North and South America will be represented in the exhibition, which is to open on November 3, 1925, and close January 1, 1926. For the entire year of 1926 the paintings will be on tour, those of the North American section visiting the principal cities of Latin America, and the Latin American group being shown in most of the important cities of the United States.

In general, the method of selecting paintings followed in the 23rd Carnegie Institute International Exhibition has been adopted. William Alanson Bryan, Director of the Los Angeles Museum, left the United States the first of March for a tour of the Latin American countries, going by way of Mexico City, Habana, Caracas, Rio de Janeiro and Buenos Aires. He will return via Valparaiso, Callao, Guayaquil, Bogota, Panama, and Pacific cities of the Central American

Republics. American consuls in each country visited are receiving advance notice of Mr. Bryan's arrival and are thus enabled to arrange meetings with him for all artists interested in the exhibition.

Artists will be invited to contribute to an extent governed by the space limit, and their canvases will not go before a Jury of Admission. A second method of selection will be choice by a Jury of Admission in Los Angeles in October, from paintings submitted at the artists' expense and risk, either directly to this jury or, in the case of Latin American artists, to juries of preliminary acceptance in Mexico City, Rio de Janeiro, Buenos Aires, Valparaiso and Callao. Paintings accepted by these Latin American juries will be forwarded to and returned from the Los Angeles Museum without expense to the artists.

Substantial awards will be bestowed upon painters whose works are eligible and adjudged of the highest artistic merit by a Jury of Award composed of two North American painters, two Latin American painters, and the Director of the Los Angeles Museum or his deputy, who will preside and vote only in case of a tie.

### ART IN ATLANTA

Art interest in Atlanta centers about the second exhibition of works from the Grand Central Art

Galleries of New York, which will be held this year the last two weeks in May. It is expected that this exhibition will exceed in importance the one secured from these galleries last year from which such widespread interest and so many sales resulted. As will be recalled, more than \$30,000 worth of paintings and sculpture were sold during the period of the exhibition. In addition to this, Ivan Olinsky, one of the exhibiting artists, received commissions for a number of portraits, among which was that of the daughters of Mr. J. J. Haverty, a prominent citizen of Atlanta and a vice-president of the Atlanta Art Association.

Mr. Haverty, in a recent letter, gave the following interesting account of art activities in the city since the exhibition held last year:

"The Exhibition put new life into our Art Association. We have purchased a splendid painting by George Elmer Browne as a

memorial to one of our members, and recently two very excellent canvases by Lucian Powell were presented to the Art Association by a former resident of Atlanta. Also, we have increased our membership by a considerable number. We are talking and planning for a Museum of Fine Arts, and we expect to effect our plans and begin work in a short time. We know more about art in Atlanta—more now than we did last year; we appreciate it more and we are thinking about it more frequently. We had one lay member of the Grand Central Galleries in Atlanta last May; we now have three, and directly out of the Atlanta exhibition, Dallas, Texas, secured two lay members. Memphis was given a small exhibition two months ago through the influence of the Atlanta exhibition."

Mr. Haverty is himself an enthusiastic collector, having secured for his own collection since last May examples of the work of Jonas Lie, Paul Dougherty, Ernest Lawson, Hobart Nichols, John Costigan, Ballard Williams, John F. Carlson and Elliott Daingerfield.

THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS  
In announcing in the February number of THE AMERICAN MAGAZINE OF ART the recent decision of the School Committee of the Board of Trustees of the Art Institute of Chicago to grant a degree of "Bachelor of Art Education" to those completing a four-year course or its equivalent in the Teacher Training Department of the Art Institute School, our attention has been called by Mr. Frederick H. Meyer, Director of the California School of Arts and Crafts at Berkeley, to the fact that for several years this school has granted degrees in art education.

The California School of Arts and Crafts was founded in June, 1907, by Mr. and Mrs. Meyer. In 1922 it was incorporated as a college of the arts and crafts under the laws of the State of California, receiving the right "to grant such academic and other degrees to pupils as the Board of Trustees may determine." The Board then determined to grant the following degrees in the several divisions of the school: in the School of Applied Arts the degree of Bachelor of Applied Arts, in the School of Fine Arts the

degree of Bachelor of Fine Arts, and in the School of Education in Arts and Crafts the degree of Bachelor of Art Education. Candidates for degrees in this school must be recommended for university work and, during their last two years at the school, take thirty units of academic and educational work. In the teachers' course eighteen of these units consist of educational work prescribed by the State Board of Education. In the divisions of Fine and Applied Arts the work for the degree consists mainly of specialized advanced courses along lines approved by the State Board.

During the seventeen years of the school's growth, we are told, the faculty has increased from three to twenty-four, the subjects taught from six to forty-five, and the classrooms and shops used from three to eighteen.

AN ART MUSEUM FOR NORFOLK, VA. Norfolk, Virginia, is to have an art museum. A most desirable site on which to place the building has been secured from the city,

and an annual sum of \$12,500 has been pledged for upkeep and the purchase of works of art. This appropriation will not be available until 1928, however, at which time the building is expected to be completed. The cost of the first unit is to be not less than \$125,000, and contributions are now being sought for this amount, a reasonable portion of which has already been raised. A large Ways and Means Committee is at work, and it is hoped that plans for the building may be started within a very short time. So far no works of art have been purchased for the collection, and it is announced that none will be made until the sum needed for the building is in hand. Mrs. Finley F. Ferguson, President of the Norfolk Society of Arts, writes that there is a great deal of enthusiasm over the project and that there will soon be definite progress to report.

IN CHICAGO The exhibition of paintings and sculpture by artists of Chicago and vicinity which has recently been shown at the Art Institute proved a signal success, not only in the number of sales made but in point of attendance. The opening week of February

1 to 8 was made free, and a record of attendance for that time showed 34,684 visitors. The various women's clubs and other organizations of the city attended "view days" in large numbers, each accompanied by a lecturer who explained the merits of the various works shown. On one day Miss Lena McCauley, art critic of the *Chicago Evening Post*, talked in the galleries before the Lake View Woman's Club, and on other days E. J. F. Timmons and Lucie Hartrath conducted tours for the Chicago Polytechnic Society, Gerald Frank talked to the Window Trimmer's organization, and Mrs. Pauline Palmer conducted a tour for the Hamilton Park Woman's Club. Among the paintings sold during one week of the exhibition were a still life by Constance Harley, "Windswept Dunes" by Allen E. Philbrick, "Forest Flames" by Frank V. Dudley, and "Summer Sky" by Charles E. Hallberg.

An interesting feature of this exhibition was a prize of \$300 offered by Mr. Jule F. Brower, Consul General of Guatemala. The conditions of the award were that the artist receiving it should be a resident of the Chicago district and at the opening of the exhibition should have reached the age of forty years. The prize was awarded to Karl A. Buehr for a painting entitled "Sunday Afternoon."

At the dinner given by the Art Institute to the Artists of Chicago on an evening during the period that their exhibition was on view, announcement was made that Mr. John C. Shaffer, editor and proprietor of the *Chicago Evening Post*, would offer at the next Chicago artists' exhibition a prize of \$500 for the best painting by a woman artist. For the following year the same sum may be awarded, but the donor reserves the privilege of changing the conditions of award.

On February 10 the winners of the prize awards in the Chicago Artists' exhibition were given a luncheon at the Fine Arts Building by the Illinois Art Extension Committee in cooperation with the Woman's City Club. Mr. Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, Pittsburgh, was the guest of honor on this occasion, when there was also present a number of other distinguished guests representing the arts of painting,

sculpture, music, architecture, literature and the drama.

During the first two weeks of the annual international exhibition of the Chicago Society of Etchers, which was recently shown at the Art Institute, the total sales amounted to \$2,400, demonstrating very effectively the fact that the public is becoming more and more interested in this form of art.

The Thirtieth Annual Mardi Gras ball, given by the students of the School of the Art Institute on February 11 at the Trianon, was pronounced a complete success, socially, artistically and financially. Over 4,500 persons were in attendance and more than \$1,500 was cleared, this sum to be applied toward a scholarship in the school. Slavic in conception and presentation, the pageant of this "Black Sea Ball" held throughout to the Russian mood. The book of the pageant presented, from the first, striking opportunities for the working out of original ideas in design, setting and lighting, and from the Lower School divisions through the advanced classes these opportunities were seized. In addition to this the pageant was directed by Mr. Thomas Wood Stevens and Mr. Howard Southgate, Mr. Stevens' assistant in the Department of Dramatic Arts of the School. The prize for the most artistic group was awarded the Department of Teacher Training.

Members of the alumni of the Art Institute were invited on February 14 to visit the beautiful studio of Architect Benjamin Marshall, which is located on the lake shore in Wilmette. The guests, numbering over two hundred, were driven to the studio in busses. The wonderful conservatory with its tropical plants and swimming pool, the Chinese room with its 1,700 lights and its 400-year old mandarin bed, the Pompeian room with its red walls and decorations, the unique Egyptian room with its magnificent view, and the studio itself with its art curios and marble statues greatly interested the visitors.

An interesting exhibition of paintings by Berthe Morisot was shown at the Art Institute in the Arts Club gallery during February.

The Children's Room at the Art Institute was opened in February with an exhibition of dolls.





H. R. H. THE DUCHESS OF YORK

SAVELY SORIN

EXHIBITED AT THE NATIONAL GALLERY OF ART, WASHINGTON, D. C., 1924  
CARNEGIE INSTITUTE, PITTSBURGH, MARCH, 1925

The series of six Scammon Lectures was given this year in Fullerton Hall at the Art Institute by Prof. Charles R. Richards, Director of the American Association of Museums. These lectures, which were on the subject of Industrial Art, were delivered on six afternoons in March. Among the

topics discussed were William Morris and his Work; The Arts and Crafts Society; the Glasgow School; Baillie Scott; French Applied Art from the Empire to l'Art Nouveau; Industrial Art in Germany; the New German Renaissance; The Jugend Stil; The Viennese School; The Modern Move-

ment in Sweden, Denmark, Holland and Switzerland; and French Decorative and Applied Art of Today.

On March 3 Professor Richards was the guest of honor at a dinner given by the Association of Arts and Industries at the Congress Hotel, Chicago, at which time he spoke on "Modern Tendencies in Industrial Art in Europe and in India."

An expedition to Persia to collect art treasures for the Art Institute has been financed by Mr. Frank G. Logan and Mr. Martin A. Ryerson, trustees of the institution, and Mr. Henry J. Patten, a governing life member. On February 21, Mr. Patten, with Mr. Arthur Upham Pope, left Chicago to direct the work. Mr. Arthur J. Aldis, another trustee of the Art Institute, will join the party later. As planned, the expedition will go to inaccessible places in the south, east and north of Persia, and will also cross the Arabian desert.

Thomas Wood Stevens, Head of the Department of Dramatic Arts at the School of the Art Institute, has recently directed the production of a pageant given by the Civic Association of the City of Charlotte, North Carolina, on the occasion of the 150th Anniversary of the Mecklenburg Declaration of Independence.

An exhibition of Portraits by Savely Sorin was held EXHIBITION IN in the Carnegie Institute, PITTSBURGH Pittsburgh, in March, opening on February 20th with a reception to the artist.

Savely Sorin is considered the most distinguished and also the most widely talked-of contemporary Russian portrait painter. He exhibited for the first time in Pittsburgh in 1924, when his "Portrait of a Russian Dramatic Artist" was awarded an Honorable Mention in the Twenty-third Carnegie International. His painting entitled "An Artist" was also in the Russian Section of the last International.

Sorin was born forty-two years ago at Polozk, in the Province of Vitebsk, Russia. His career is the story of an unswerving pursuit of perfection. He spent years of study first at the Imperial Academy at Petrograd and later in Paris. Sorin has been termed "the Russian Ingre" because of the close resemblance of his methods to

those of the great French master. His portraits are done in a classic style which is a striking contrast to the lurid manner of many modern Russians.

As an artist, Sorin is an aristocrat. He is called "a master of pure and austere art among radicals." He paints many of his portraits against an unrelieved white background.

Twenty-five paintings were included in this exhibition, all of them portraits, and it was interesting for Pittsburghers to contrast Sorin's treatment of the subject with that of Zuloaga, the Spanish artist, whose portrait of Miss Kahn was in the last International. Two portraits of Mrs. Otto Kahn, one of which was painted on vellum, were also there. Pavlova has posed for a number of portraits by Sorin, one of which is owned by the Luxembourg Museum in Paris. He has painted many portraits of Russian aristocracy, including Princess Mary Eristov, a beauty of the old Imperial Court at Petrograd; Prince Obolensky and Princess Olga Orlov, one of the famous figures of Parisian society, noted for her literary salon where the most distinguished men and women in the French capital gather. Sorin has been in this country for the past two years painting prominent figures in the social and political life of America.

The School of the Arts, Santa Barbara, opened its spring term on February 2. The school is housed in a picturesque old adobe

flanked by a brick walk, gardens and pepper trees. Its art classes meet in a large roomy studio building. The school is a branch of the Community Arts Association of Santa Barbara, which has also dramatic, musical, and plans and planting departments.

Frank Morley Fletcher, a distinguished portrait painter and an international authority on wood-block printing, officiates as the school director. He conducts two life classes, also a course in wood-block printing, painting and color study and general drawing. Charles Paine is in charge of a most interesting course in design, which is most popular, especially to those who contemplate professional work in crafts. Colin Campbell Cooper, noted painter, has an outdoor class in landscape painting, which

visits the picturesque spots of Santa Barbara for cloud and light effects. An addition to the graphic arts staff for this term is H. J. Ayles, a young painter who has lately been associated with Albert Herter in New York. There is also a children's class in drawing which meets out-of-doors in fine weather.

The Music Department of the school under Arthur Bliss, a young composer and pianist of international reputation, gives class instruction in harmony and individual lessons in voice, piano, pipe organ, violin, cello, harp, mandolin, guitar and banjo. The teachers are Arthur Bliss, Roger Clerbois, Grace Kaplun, Florence Fernald, Caroline Kellogg Dunshee, Helen Goodfield, Grace Lamson, Eleanor Johnson, Eugene Bayliss, Antoni Van der Voort, Rudolf Fritsch, Anne Waldron, Harry Kaplun, Florence N. Lyans, Emma M. Courtney and E. R. Challiss.

Lectures for the students by Arthur Bliss, ensemble work and social gatherings, fill out the schedule of the department. A dramatic course, for study of expression and voice training, is being added this term, also an Atelier of the Beaux-Arts, Institute of Design, Department of Architecture, with John Frederic Murphy as patron. French has a place in the school, under Leon Clerbois, and social and expressive dancing is taught by Edith McCabe.

The school enables students to carry on art studies in their own city, under eminent teachers. It is gradually identifying itself more closely with the city which it serves.

THREE  
NOTABLE  
EXHIBITS IN  
DAYTON

The most important exhibition of paintings to be shown in Dayton this season was on view in the galleries of the Art Institute during February. It consisted of a collection of paintings by Gardner Symons, Elmer Schofield and Ben Foster, all of which were of unusual interest. About twenty-two canvases by each of the three painters were shown. Mr. Symons' paintings were chiefly his characteristic winter landscapes, but there was also a California coast scene and a New England garden picture. Mr. Schofield's group was also characteristic—chiefly rocky coast studies in Cornwall and thatch-roofed Cornish cottages and farm-houses. Mr. Foster was represented by

good examples of New England landscapes and gardens. Of particular interest in his group were a square canvas entitled "Across the Dunes" and a still life, "Jar with Lilies." All three of the painters were present at the opening of the exhibit on February 6, also on February 9, when Mr. Symons gave an informal talk on art.

During March the galleries of the Art Institute were occupied by a notable exhibition of photographs of American architecture, a fine group of small bronzes by leading American sculptors and a hundred picked examples of sculpture in soap from the national competition recently held in New York.

On March 3 Frank Gardner Hale, master craftsman of Boston, gave a talk on Jewelry, at which time an exhibition of his work was shown.

COMPETITIVE	Announcement is made that
EXHIBITION	an all-state competitive art
IN KANSAS	exhibition, limited to Kan-
HIGH SCHOOLS	sas junior and senior high
	schools, will be held at Kan-
	sas State Teachers' College,

Emporia, during the week of April 27 to May 2. The exhibition will be in five divisions, namely, decorative design, free-hand drawing, poster design and lettering, artistic photography, and landscape art plans. The work shown is to be certified as having been done by pupils only, and each high school entering the competition is expected to eliminate by a local competition all specimens except two in each division (or in decorative design and artistic photography two sets, each by a different pupil). Several prizes will be offered in the competition, and it is announced that, if sufficient interest is shown, additional divisions of competitive exhibits will be added. Further information concerning the exhibition may be had from Mr. W. H. Kerr, Librarian of the Kansas State Teachers College.

IN	The Museum of the Rhode
PROVIDENCE	Island School of Design
	lately held an interesting
	exhibition of Arts and

Crafts in its special exhibition galleries. This exhibition was installed in two distinct and yet related groups: work from the Society of Arts and Crafts in Boston, and



jewelry and studies by William E. Brigham of Providence.

The former group included jewelry, silver, illuminations and illustrations, block prints, pottery, copper and leather work, painted tin trays and textiles (including woven pieces, drawnwork, batik and hooked rugs.)

Mr. Brigham, who has been for many years a master-craftsman of the Society, and who is head of the Department of Design at the Rhode Island School of Design, showed a series of water color and pencil sketches made in Sicily and Italy last year, studies from Renaissance jewelry in Florence and elsewhere, original designs for jewelry and examples worked out in gold and silver and precious and semi-precious stones (in the form of necklaces, pendants, rings, buckles, earrings, brooches, vanity cases and miniature frames), and wrought iron lamps.

The local associations of Mr. Brigham, and the sentiment of special interest always attaching to work from the mother-society of the Arts and Crafts movement now so widespread throughout this country, attracted many visitors to the galleries. Public interpretations of the exhibition, which continued over a fortnight, were given through two Sunday afternoon docent talks, by Mr. H. Percy Macomber, Secretary of the Society of Arts and Crafts, and by Mr. William E. Brigham respectively.

"Paintings of Spain," by Maurice Fromkes, was the major exhibition at the Rhode Island School of Design during March. The artist was present at the opening of the exhibition, which was shown for three weeks. Chinese paintings of birds and flowers, from the collections of the Museum and Mr. Theodore Francis Green, were on view the last week of March.

Gallery Talks on Sunday afternoons at three o'clock, during March, included one by William E. Brigham on "Inspirations"; by Roger Gilman, "The Chairs of the Pendleton Collection"; "Patriotism in Roman Art," by Prof. John Francis Greene; "What the Art Museum Means to Me," by Mrs. F. G. Allinson; and "Chinese Paintings of Birds and Flowers," by Theodore Francis Green.

An illustrated story-hour for children on the subject, "A Quaker Boy Who Became a Great Artist," was given by Mrs. Mary

Shakespeare Puech, the last Saturday morning in March.

Among the recent acquisitions to the Museum of the Rhode Island School of Design are a fine Old Empire Egyptian portrait head in superb condition and a beautiful example of Monet's work, being one of the series showing the front of Rouen Cathedral.

The National Association of  
WOMEN Women Painters and Sculp-  
PAINTERS AND tors held their Thirty-  
SCULPTORS Fourth Annual Exhibition  
in the galleries of the

American Fine Arts Society, New York, from March 1 to 14. Of special interest in this exhibition was a group of paintings, miniatures and bronzes assembled by the Interstate Jury, and exhibited in several South American cities last summer, under the patronage of the American ambassadors to the respective states. The collection was shown in Rio de Janeiro in September, at which time paintings by Mary Townsend Mason, Fern Coppedge and Camelia Whitehurst were purchased for the new American Embassy in that city. Harriet Frishmuth's bronze "Dancer" was also purchased at that time. Among other works shown in the recent exhibition in New York were two paintings by Georgina de Albuquerque, a distinguished South American painter who has won many honors. Prizes in this exhibition were awarded as follows: The National Arts Club Prize of \$100, presented by Mr. John G. Agar for the best work of art in the exhibition, to Ellen Emmet Rand for her painting entitled "In the Studio"; the John Clerici Prize of \$100, for a figure painting or portrait, to Gertrude Fiske for "The Carpenter"; the National Association Prize of \$50 for a landscape to Harriet Lord for a painting entitled "Autumn Mists"; and the Joan of Arc Gold Medal for a work in sculpture to Malvina Hoffman for her bust of Paderewski. Honorable mentions in painting were awarded Esperanza Gaba for "The Fair," Nancy Ferguson for "Sunlight Through the Trees," Pauline Palmer for "Her Majesty," and Lucy M. Stanton for "A North Carolina Mountain Woman"; and in sculpture to Olga Popoff Muller for "Primitive Man" and Laura Gardin Fraser for a work entitled "Snuff."



SUMMER TIME

HENRY A. RAND

SHOWN IN ANNUAL EXHIBITION OF THE FELLOWSHIP P. A. F. A.

An interesting feature of the opening of this exhibition, which took place on February 28, was a musical program rendered by Adelaide de Loca, a singer, and the Lachland Trio. On the evening of March 12 the Association held a reception at the Fine Arts Galleries in honor of Mrs. C. Blakeney Ward, President of the Society of Women Artists of Great Britain.

Oil paintings and sculpture by members of the Fellowship of the Pennsylvania Academy of the Fine Arts were exhibited February 13 to March 6, inclusive, in the galleries of the Art Club, and water colors, black and whites, and pastels by the same group during the same period in rooms of the New Century Club, the two exhibitions forming the annual showing of the Fellowship. The Gold

Medal was awarded to Mr. Nat Little's picture, "Elysian Fields." Among the other works that added to the interest of the collection were Miss Camelia Whitehurst's figure "Eleanor," Mr. Henry A. Rand's "Summertime," and Miss Beatrice Edgerly's "Snow Clad." The exhibition was necessarily limited in size, only a small portion of works submitted were accepted, but the average maintained was reasonably high and a gratifying number of sales were reported.

By way of practical demonstration of the unity of the arts, there was on view at the Art Alliance, February 28 to March 23, an exhibition of unusual character made up of Theatre Arts and Crafts and consisting of all that pertains to the costuming, lighting, scenery and accessories of not only the spoken drama but of puppet shows and other ramifications. Original costume sketches, stage sets and puppets, besides



many historic prints and books on theatrical matters and manners, were included. Contributions from the studios of many craftsmen, artists, producers and Theatre Guilds, with a display of posters, old and modern, gave an idea of what is required to put before the public plays, masques, pageants or operas.

Commissions have been obtained for the execution of numerous mural decorations, panels, over-mantels, wrought iron boxes and lanterns, fresco work around doorways, tiling, fountains for gardens and public parks through the services of expert salesmen retained by the Art Alliance for that purpose and announced at a conference held there on February 24 at which Mr. George Harding and other well-known mural painters spoke. The Pennsylvania Museum will cooperate with the Alliance in the matter of a plan to facilitate the sale of pictures known as a "circulating library of paintings." Among the artists who have been granted commissions for decorations are noted such well-known names as Miss Edith Emerson, Mrs. Juliet White Gross, Mrs. Ethel Herrick Warwick, Miss Florence Tricker, Mr. R. B. Farley, Mr. William G. Krieghoff, Dr. Arthur E. Bye and Mr. J. Frank Copeland.

The Edward T. Stotesbury Prize of \$500 has been awarded to Mr. Charles Morris Young for his group of four paintings exhibited in the One Hundred and Twentieth Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

During the month of March there was shown at the Print Club the works of contemporary Dutch artists, drawings and etchings by Ernest D. Roth and Children's Drawings in the Persian convention.

EUGENE CASTELLO.

MINNEAPOLIS  
INSTITUTE  
OF ARTS

Outstanding among the exhibitions for the month of February was that of twenty-two Gothic tapestries, lent by Lucien Demotte, which comprised the most important collection of this kind ever assembled in the middle west. The centre of the collection is a group of six religious subjects, the biggest of which, measuring 15 x 26 feet, is a "Last Judgment" dating from 1485. The uniform excellence of the collection was not its least evident feature.

George C. Tuttle, of Excelsior, Minnesota, continued his loan of Japanese prints in order to make an attractive exhibition of landscape prints by Hiroshige, many of them rare. Mr. Tuttle's collection is rich in splendid impressions.

The gift of more than three thousand lithographs by Daumier was announced by two exhibitions of selected impressions from the collection. These were given by Mrs. C. C. Bovey and were formerly in the possession of Sarah Bernhardt. Daumier is represented fully from his earliest to his latest work in the lithographic medium.

Printed cloths of a hundred years ago, cottons, linens and *toiles de Jouy* are being lent by Miss Frances Morris and Miss Elinor Merrell of New York. They have proved to be most popular, telling the story of the half century following the close of Louis XVI reign in a pleasing and light hearted fashion.

These printed cottons are now seconded in popularity by an exhibition of early maps of the New World, lent by the Weyhe Gallery, New York. They date from the close of the sixteenth to the middle of the eighteenth centuries. The charts dealing with the northwest are particularly noticed, because of their local associations, many of the names now current in this section of the country being recorded in their old French spelling. The northwest was not explored until late in the seventeenth century. The majority of the maps giving any just account of the country date from about 1750.

Arrangements have been made for an exhibition of the work of Norse-American artists to be held in connection with the Norse-American Centennial in Minneapolis June 6 to 10, 1925.

A. B.

A. F. A.  
TRAVELLING  
EXHIBITIONS

The teaching value of the Travelling Exhibitions is emphasized by the number of requests we are receiving from universities, colleges and schools. The April schedule lists the following:

Baker University, Baldwin City, Kans. (Oil paintings.)

Sam Houston State Teachers College, Huntsville, Tex. (Oil paintings.)

North Carolina College for Women,



Greensboro, N. C. (Oil paintings under auspices of Art Association.)

Kansas State Teachers College, Emporia. (Oil paintings.)

Sweet Briar College, Sweet Briar, Va. (Oil paintings.)

School of Industrial Arts, Trenton, N. J. (Wood Block Prints.)

Miami University, Oxford, Ohio. (Prints for the Home.)

Alabama College, Montevallo. (Textiles and Lace.)

The Textile Designs and Fabrics which go to Montevallo in April were recently shown by the Pendleton Art Association. The chairman of the Program Committee wrote as follows:

"We have been quite proud of the fact that so small a community as ours could have access to so worthwhile an exhibition. . . . The Domestic Science Teachers and classes spent one afternoon at the exhibit which illustrated much the classes had studied in a course on textiles. . . . Hundreds of persons examined and admired the exhibit."

The notable collection of American Pictures from the International Exhibition of Venice had a brilliant opening at the Erie Art Club, which was the first place to show the exhibit after its return from Italy. The newspapers published articles every day, and the excellent publicity in the Erie papers undoubtedly helped to bring the crowds to the Art Gallery in the Public Library during the month the pictures were there.

Opinions of some of the art lovers of Sioux City about one of our exhibitions recently shown there were given in a newspaper article from which we quote the following.

"Sioux City shows evidence of getting into line with other American cities in its appreciation of good pictures. When exhibitions such as we have had these few weeks shall be of more frequent recurrence the public will learn to want a large permanent collection of good canvases as one of the best assets of community life. The Sioux City Society of Fine Arts is helping to build a finer Sioux City. . . . It is with great pleasure one notes the growing interest and enthusiasm of the visitors at the art exhibit."

An editorial in the *Sioux City Journal* said:

"One of the most pleasing things in connection with the exhibit is the lack of an ultra-impressionistic style. The impressionistic touches are neither too bold nor too slight. One gets the impression that as the pictures were painted the artists expected every day people to see them, having left temperament and other affectations at home. The exhibit is worth a visit from anyone, and, after that, another."

Ten art exhibitions, four of which were preceded by evening "premier" receptions, an annual dinner, and one Sunday each month

at the Art Center in Balboa Park, where exhibits were informally installed to illustrate short talks on art subjects, was the program carried out during 1924 by the Friends of Art of San Diego. Organized in 1920 to promote art interests in that city, this society is but five years old, yet it has sponsored approximately twenty-four exhibitions and numerous illustrated lectures and other interesting art events, the number in this year just past, evidencing marked increase.

The Friends of Art of San Diego bring to it exhibitions from other art centers in addition to working with the Art Guild to support local talent. Its membership is approaching the thousand mark.

The most important event 1924 ACTIVITIES in the history of the Baltimore Museum of Art during the last year, according to the annual report of Florence N. Levy, the director,

was the passage at the November election of a Million Dollar Loan for the purchase of land and the erection of a new building for the Museum.

"The result of the vote," the report stated, "showed a majority in every ward in the city, with a total of 52,153 in favor and 36,939 against, making a majority of 15,214."

Mention was made of the fact that, in carrying out the campaign, the Museum had the valuable cooperation from various Parent-Teachers Associations, the Federation of Labor, business men's clubs, the

Charcoal Club, Maryland Institute and other organizations. The expense of the campaign, amounting to a little over \$2,300, was contributed by members of the Museum Board.

The Museum's total number of gifts and indefinite loans to date is 2,729, including 270 by gift and purchase, 182 books, 650 pamphlets, 960 lantern slides; about 350 objects in the Colonial Kitchen and 317 additional objects are on loan. Gifts during the year were as follows: five paintings from Mr. Archibald H. Taylor; "The Nativity" by Pietro da Cortona, in memory of Mr. and Mrs. William G. Read by her son James Morris Howard and his sisters; etchings and other prints from a number of donors; fifty-one reproductions of German woodcuts from Miss Blanche Adler; nine pieces of sculpture by Ephraim Keyser, gift of the artist; seventeen pieces of French eighteenth century porcelain from the estate of the Rev. Alfred Duane Pell.

The resignation of B. Howell Griswold as treasurer and the appointment of S. Davies Warfield as his successor with William J. Casey as assistant treasurer, and the appointment of Warren Wilmer Brown as assistant to the Director of the Museum, were events of the past year. The Museum, which is just celebrating its second birthday, now has a total staff of the Director, three women and six men.

The total attendance for 1924 was 32,822, making the two years' total to December 31, 1924, 69,864. Nineteen exhibitions were held during the year.

The Museum now has a membership of 919, divided as follows: 54 Life Members, 3 Contributing Members, 69 Sustaining Members, 685 Active Members and 108 Associate Members.

Twenty-seven public lectures and receptions were held under the auspices of the Museum, and it also was in charge of numerous school and other meetings. The Museum was visited by 131 classes from public and private schools.

The extension work included twenty-five exhibits shown at nine centers—Y. W. C. A., Y. M. H. A., Roland Park Club, and public schools both high and elementary; also the frequent loan of lantern slides and lectures.

AT THE ART  
CENTER  
NEW YORK

Among the interesting exhibitions held at the Art Center during the month of March was the Annual Exhibition of the Society

of Illustrators, shown from the 9th to the 21st, in which most of the leading American illustrators were represented.

The Twenty-Seventh Annual Exhibition of the New York Society of Ceramic Arts, which remained on view at the Art Center until March 14, proved an exceedingly noteworthy showing. Prominent among the exhibitors were Leon Volkmar, one of America's foremost potters; Prof. Charles F. Binns, whose authoritative books on the subject are well known; and the Greenwich House Pottery, fast winning distinction in this field for its Persian blues and original and massive forms. Arthur Baggs exhibited a group of Marblehead Pottery with unique decorations. Barnum Poor was represented by a number of individual small pieces, Mrs. George F. Nichols by a beautiful wall-fountain and table ware, and Mrs. Tyler by a sun-dial and wall-fountain, the latter beautiful in color. Two most effective lamps were contributed by Mrs. M. D. Driggs, and the Byrdcliffe Pottery sent a number of interesting chintz decorated bowls. Other notable works were the Indian groups lent by the Inwood Pottery; a table set in silver lustre, lent by Mrs. Philip Fish; and the Jughtown Pottery made by the mountaineers of North Carolina from native clay, bright in color and with a lovely salt glaze.

From March 9 to 21, Frances Evans exhibited a collection of her miniatures and small paintings. Miss Evans has studied in Paris and has exhibited several times in the Salon, as well as in the principal miniature exhibitions in this country.

Announcement has been made by the Trustees of Smith College that an art gallery has been given to the college by Mr. and Mrs. Dwight W. Tryon, of New York. Construction of the building, which will be known as the Tryon Art Gallery, will be started this spring. Mr. Tryon was Professor of Art at Smith for thirty-seven years. He is one of the few Americans represented in the Freer Collection.



THE CENTER PIECE IS THE FIRST PIECE OF BELLEEK MADE IN THIS COUNTRY. THE OTHER TWO ARE FIRST PRODUCTIONS OF THE LENOX POTTERY AND GIVE AN IDEA OF THE STYLE OF WARE FIRST MADE UNDER THE DIRECTION OF WALTER S. LENOX

THE LENOX  
POTTERY AND  
INDUSTRIAL  
MOVING PIC-  
TURE FILMS

In the January number of the AMERICAN MAGAZINE OF ART we published an article by Mr. George San-  
ford Holmes on the life of Walter Scott Lenox.

Through the courtesy of Lenox, Inc., we are reproducing herewith a number of examples of the Lenox pottery representing the achievement of a life dedicated to the perfection of a craft.

In this connection we think it probable that many of our readers will be interested to know that museums and others employing industrial motion pictures may obtain the use of an exceptionally interesting film showing every process in the making of the Lenox pottery by applying to J. Alexander Leggett, 1476 Broadway, New York City. This picture, which takes twenty minutes to run, is on standard size Safety noninflammable stock which can be used on a professional theatrical machine or any portable projection machine using standard films. No expense is involved in the use of the film other than the expressage both ways.

The Metropolitan Museum, New York, in its educational division is making considerable use of moving picture films. It has one on the making of a bronze statue

which was produced under the direction and through the efforts of Allen Eaton of the Sage Foundation. It has also, we learn through the announcement of the Rhode Island School of Design, a motion picture film telling an old East Indian story. This was presented at a public meeting at the Rhode Island School of Design on January 17.

LONDON  
NOTES

Two important exhibitions of this month are the Royal Society of Portrait Painters at Burlington House, and the Society of Independent Artists at Parson's Galleries in Oxford Street. The latter was opened by the President of the National Federation of Professional Workers, who dwelt on the need for art felt by the half million people he represents. The chair was taken by A. Defries, who spoke of the new movement towards independence shown by such federations. The Secretary of the S. I. A. spoke on the aesthetic side of the problem.

At Burlington House the exhibition was below the usual academic level, but there was a portrait by Miss Walke which should by rights have been at the Independent show, so modern is it in style. Yet the skill with which she had achieved her aim





SERVICE PLATE. COBALT BLUE RIM. DESIGN IN FLAT AND RAISED SOLID GOLD. RECENT PRODUCTION. LENOX POTTERY

made it stand out among the academic work. On the other hand, many of the works at the Independent exhibition might have been at Burlington House, so conservative were they in technique. The outstanding works at the latter show were by Clara Kling Hoffer (portraits) and by Gansden (still life). A study for a large painting by L. H. Bradshaw showed a sympathy and a sense of rhythmic imaginative design which ought to carry him far. The Society of Independent Artists intends to change its collection of pictures every three months and to remain open all the year round as a permanent market for artists of all types. The old Independents—those who practice post-impressionism—held a show at the Lefebvre Galleries, and among the exhibitors were Anne Estelle Rice, D. Y. Fergusson, Jacob Epstein (with a typical head of Conrad), and others who were among the first British artists to follow the French Post-Impressionists.

At the Leicester Galleries we have had the late Odilon Redon who made what P. G. Konody well calls a "posthumous début," being until now practically unknown in London.

At the same galleries H. D. Richter held

a one-man show. This artist excels in exuberance of color and in the skill which records brilliant light on still life and flowers. It is curious how expert painting of this kind (and few can excel over him) holds so little charm. There is nothing metallic in the painting, but something hard in the nature of this artist, difficult to define, yet preventing him from rising to the aesthetic height to which his labors would otherwise lead him. His is a love of material delights, and a concentration on things for their own sake. Nevertheless, each of his works is a gay and magnificent piece of decoration for any wall.

At the Royal Society of Painter-Etchers and Engravers' annual exhibition, an American, J. W. Winkler, shows over fifty plates.

The British Broadcasting Company is developing a good series of lectures on various aspects of art, and a coming schedule includes one on the "Spirit of Craftsmanship in England." All of which should increase the interest of the general public in the things of the mind.

The proprietors of Leighton House have offered this building and its garden and contents to the Borough of Kensington, and a good deal of discussion is going on before



SERVICE PLATE. EDGE AND CENTER IN SOLID ETCHED GOLD. RIM IN SOFT GREY AND RAISED ENAMEL FLOWERS IN COLORS. LENOX POTTERY

the council makes up its mind to acquire this fine gallery.

Isidor de Lara's scheme for a National Opera House is making headway.

The Palace of Arts at Wembley is undergoing many interior changes, and the collection to be seen there this year will be quite different to that of last year. A competition has been held to discover a painting which will take the place of the decoration, over the altar in the Basilica, by Kerr Lawson, which held that position last year; and the jury has selected one by Colin Gill. A young girl, Miss Adshead (daughter of the Professor of Town Planning in London University) came second, with a work of such merit that a space will be found for it in the building.

The Cottar's Market has taken new premises in the Brompton Road and is developing its department for interior decoration and modern English painted furniture.

Prof. P. Geddes established himself at the College des Ecolais, Montpellier, for the winter months. He is there carrying out a scheme similar to the one he provided for Edinburgh, acquiring ancient buildings and properties in the Dordogne neighborhood and forming a colony of students, artists, scientists, who visit him from all over the world.

AMELIA DEFRIES.

PARIS NOTES The Luxembourg Gallery has just acquired a striking Renoir, "Portrait de Madame Charpentier," representing a fine type of the elderly French provincial bourgeoisie. The portrait is done in his earlier manner and has the warm human feeling characteristic of much of this master's work.

The recent celebration of the centenary of Puvis de Chavannes brought to light the information that some frescoes of his still exist in his own home at Saint-Amour in the Jura, which are practically unknown both to critics and the public. Another bit of information for collectors is that Van Dongen's portrait of Anatole France is for sale at one hundred thousand francs.

The "Nouvelle Revue Française" has been publishing for some time a collection entitled "Les Peintres Français Nouveaux,"

each book being devoted to one artist. Nineteen or twenty of these informative and convenient volumes have already appeared. They give an exact account of modern painting, and include Matisse, Picasso, Denis, Bonnard, Moreau, Vlaminck and all the modernists.

The French women painters and sculptors took possession of the Orangerie in the Tuileries early in February, anticipating even the Salon d'Hiver, which shortly followed them. The women have a logical gift for arranging their salons in the most advantageous and attractive manner, but their work remains more decorative, on the whole, than powerful. There is an exceedingly refined portrait of the Emperor Mu-Wang, by Mlle. Louise Tanin, some good landscapes by Madame Audibert and Mlle. Chadwick, but no work of feminine genius has emerged as yet this season. Paris is full of minor exhibitions as usual, notably that of Bernard Harrison at the Galerie Georges-Petit, with Verona and the Italian Lakes for his subjects. Mr. Harrison, who is a son of the late Frederick Harrison, the Positivist, has a quite special talent, one of exquisite refinement both in color and treatment, distinctly poetic and decorative. His Italian twilight scenes are unforgettable. In this, his latest work, there is more color and a more luminous atmosphere than I have hitherto seen in his pictures.

The news comes that thirty-six new custodians are to be stationed in the Louvre, to enable the authorities to keep all the rooms open simultaneously. This will be a great advantage to sightseers, especially those whose time is limited and who need not face the disappointment of certain closed rooms containing perhaps the very work of art they had anticipated seeing. The price of admission to the museums will be two francs. France has always been proud of making no charge for her museums, but financial difficulties have gradually forced upon her a change of policy in this regard.

The numerous buildings which are to house the International Exposition of Decorative and Industrial Arts, which opens in May—and which one critic states "is to preface the aesthetic code of the twentieth century"—are growing fast on the Esplanade des Invalides and along the



Seine. The earlier plans for the Exposition grounds and buildings were noble in conception but were considered impracticable for financial and other reasons, and abandoned. The whole idea had its inception as early as 1916 but was set aside by the war. A great many countries will exhibit their representative work. An English engineer, with his Wembley experience behind him, is cooperating with Frenchmen on the amusement section, where Gravity railways and Cambodian dancers will give the keynote. There are to be four immense entrances, each confided to a different architect, and each as modern as possible. Indeed the modern nature of the exposition may be judged from the fact that a harpsichord beautifully decorated by Naudin, but in a style suitable to the instrument, was refused by the examining jury as not being truly modern. A modern artist, therefore, unless he sacrifices everything to the newest methods, can be rejected on that score. "Captains of Industry" are trying to monopolize the exposition; some refused to submit their models to judgment on the score that being seen they might be copied, and declined to put their designers' names on their own work when exhibited, explaining that the firm must be the exhibitor, not the artist. This difficulty will probably be smoothed over before it is fatally objectionable. Such a struggle between the artist and the business man is a characteristic sign of the times, and is an extremely bad outlook for industrial art, at least. The merchants of Venice had other ideas of this matter. Admitting that genius can be kept from starving by money, it must also be admitted that no money will produce it, nor can it be encouraged and fostered by money alone.

The theatres are renewing a number of old plays at present, and the newer ones are more or less negligible, except perhaps Bernstein's "*La Galerie des Glaces*," which has psychological value, and Lenormand's "*L'Homme et ses Fantômes*," which Gémier has been giving at the Odéon. Bourget's "*Le Tribun*" has been revived by Lucien Guitry, the father of Sacha, at the Edouard VII theatre, aided by that most distinguished and charming of Vieux Colombier actresses, Valentine Tessier. Henri Becque's powerful play, "*Les Corbeaux*," has been resumed at

the Comédie Française. "Peer Gynt," as a very well done spectacle, with the artists of the Padeloup orchestra to interpret Grieg, is at the Porte Saint Martin.

Madame Colette, the famous author of "*La Vagabonde*" and many other novels and tales of remarkable talent, is acting in her own play, "*Cheri*," at the Daunou theatre. Madame Colette was formerly a music hall actress, but left the stage when she married Willy, a well-known Parisian journalist. A divorce followed, and Madame Colette returned to the stage, from which she again retired to marry another famous journalist, Henri de Jouvenel. During all these vicissitudes she continued to produce books and tales which have given her an enviable reputation in France and elsewhere.

LOUISE MORGAN SILL.

#### ITEMS

For the first time the Government has broadly recognized the importance of furthering art in industry by the appointment of a commission to visit the International Exposition of Modern Decorative and Industrial Arts to be held in Paris in 1925. The Commission consists of Charles R. Richards, chairman, Henry Creange, Frank G. Holmes and Edward L. Bernays, and was appointed by the Hon. Herbert Hoover, Secretary of Commerce of the United States. It is to report to him its findings for the benefit of American manufacturers. In the meanwhile delegates from such trades in which art is prominent are being officially designated by their body to visit the Exposition. The Commission and the delegates will visit Paris in June.

A bronze, life-size reproduction of the late Charles Cary Rumsey's equestrian statue of Pizarro, modelled for the Panama-Pacific Exposition, is to be erected in Trujillo, Spain, the birthplace of Pizarro. The Duke of Alba and the Marquis de Zianna, who saw the model here and took photographs of it back to Spain, are alleged to have been instrumental in promoting the matter. The reproduction was lately exhibited at the Knoedler galleries, New York.

The largest and most comprehensive city planning exhibit ever assembled is to be held this month in New York City at the Architectural and Allied Arts Exhibition.



It has been brought together by the American Institute of Architects, the National Conference on City Planning, and the Region Plan of New York, a committee created by the Russell Sage Foundation.

This exhibition is world-wide in scope, including not only maps and architect's drawings of proposed plans for American cities with diagrams of the "before and after" aspects of some of them, as well as studies of every description, but also similar maps for cities in France, England, Mexico, Canada and South American countries.

"Flora," a sculptured figure 8 feet high, by Edward Field Sanford, Jr., is to be erected before the state capitol of California.

A portrait of Lord Charles Cornwallis, the British general in the American Revolution, painted by John Singleton Copley, has recently been acquired by the Art Association of Concord, Massachusetts.

A memorial mural decoration for the American Academy in Rome, donated by Walter Ward in memory of his nephew, Harry Thrasher, an Academy member killed in the war, has recently been completed by Barry Faulkner.

The placement of works of art on bare hospital walls is the purpose of a movement lately inaugurated in Sweden, which is being enthusiastically supported by physicians, patients and art experts, and which has already brought results in a few institutions.

A similar movement to place good pictures in restaurants suggested the idea to a number of hospital patients, who wrote to a Stockholm newspaper, requesting the application of the idea to hospitals as well.

Hospital experts, however, stress the necessity of careful selection of pictures for such decoration, stating that the color schemes and subjects depicted must be soothing and cheerful, and not such as to excite and overstimulate the imaginations of the patients, particularly those in fever wards.

There is an increasing interest throughout the country in the artistic aspects of furnishing the home. A recent manifestation of this interest was the showing of a completely furnished exhibition home by the J. C. Nichols Investment Co. and the Duff and

Repp Furniture Co. of Kansas City, Missouri.

American silks are to be exhibited for the first time as art designs in the decorative art section of the Louvre Museum. In direct competition with the materials produced at Lyons, American silks thus honored by the French government have occasioned great surprise in France, increased by the fact that the United States is not participating in the International Decorative Arts Exposition which opened in March.

The collection of silks totals 2,500 yards of a hundred color schemes in various silk materials, and is in thirty designs based upon the work of Edgar Brandt, French ironworker, who made the great iron doors for the Verdun monument. This fact enabled the French government to sponsor the exhibition, which was shown in New York before being sent to France.

Frederick Payne Clatworthy, the well-known pictorial photographer of Estes Park, Colorado, is at present in the east making his eighth annual speaking tour. Early in March he lectured at the American Museum of Natural History and a well-known woman's club in New York, and more lately he has spoken at the first Congregational Church in Washington, D. C. On his way east Mr. Clatworthy lectured in St. Paul, Minneapolis, St. Louis and at the State University at Urbana, Illinois.

Mr. Clatworthy has made a special success of photographs from nature in color and his slides not only show the wonderful beauty of nature in Colorado and the great southwest, but interpret this beauty with artistic skill as would the gifted painter.

An exhibition of folk art and craft was held during the greater part of March at the Sculptors' Gallery, New York City. It comprised work from seven of the leading Settlement Houses of this country, an extraordinary collection of weaving, needle and craft work. Those exhibiting were Hamilton House, showing Italian needlework; Lenox Hill Neighborhood Association, art needlework; Greenwich House, pottery and woodwork; Guild of Needle and Bobbin Craft, hand quilting; Grenfell Association, hooked rugs from Labrador and Newfoundland; E. D. Prentiss, representing the New York Society of Craft, screens and book ends; and Maria B. Rother for the Man-

hattan Trade School for Girls, mural drawing.

A statue of "Justice" by Cartaino Scarpitta, an Italian sculptor who has for some years made his home in America, is to be placed on the facade of the new Hall of Justice building in Los Angeles. This figure, which is depicted with eyes unbandaged and with the traditional balances attached to the handle of her sword, will form a part of the keystone arch above the main entrance and will constitute the principal sculptural feature of the building. Mr. Scarpitta is also engaged in modelling figures for the facade of St. Paul's Cathedral in the same city.

San Fernando, California, is to have a life-size statue of Father Junipero Serra, one of the early missionary priests of California and founder of the celebrated Franciscan missions of that state. This statue, which will be placed in the garden of the San Fernando Mission, is the work of Sally James Farnham of New York and shows the man in priestly robes, one hand clasping a heavy staff, the other hand resting on the shoulder of a young Indian boy. It has been pronounced a most impressive work.

The dates for the Centennial Exhibition of the National Academy of Design, which is to be held this fall in Washington, D. C., in the Corcoran Gallery of Art, have been definitely fixed for November 24 to December 20. After the close of the exhibition in Washington it is planned to send it on a circuit of several of the larger cities.

The Art Association of Cedar Rapids, Iowa, has recently purchased for its permanent collection a large painting by Frederick C. Frieseke entitled "Before the Window." Other works lately added to the Association's collection are paintings by H. O. Tanner, Karl Anderson and Martha Walter.

The Pictorial Photographers of America have announced their second International Salon of Photography to be held at the Art Center, 65 East 56th Street, New York, from May 15 to June 15, 1925.

The Photographers Association of the Middle Atlantic States held a large exhibition in Philadelphia, March 23-25.

## BOOK REVIEWS

EVERYDAY ART, by Ami Mali Hicks. Published by E. P. Dutton & Company, New York. Price, \$3.

Painting and sculpture, of which so many have written and are now writing from every point of view, scarcely even tiptoe into this volume, which is written for the average reader, who needs yet to know a great deal about what may seem to be the obvious things of life. But considering the blunders he so often makes on just such scores as recounted herein, we realize that this book has a well-defined mission. Written in a sprightly and personal manner, it simultaneously entertains and points out homely faults, suggesting remedies without at all hurting our feelings. It touches upon every ordinary phase of our daily life, starting with the kinds of head-gear and clothing most becoming to particular types; when to "bob" the hair and when to refrain; how to clothe the headless dress-form in the sewing room to give it interest at least, and amputate the ungainly legs of the cast-iron kitchen stove; how to renew the youth of our last season's frocks, and how to metamorphose an old farmhouse into a charming country dwelling.

In other words, this work by an author, who is also a professional interior decorator, gives excellent information on all phases of her profession and many related subjects, and suggests in a concrete way how to make the artistic spirit, which governs good taste, an habitual partner of everyday life; and thus to solve the mystery of many of our melancholy moods which are due, not to physical illness, but to inharmonious surroundings.

ANDERS ZORN—MODERN MASTERS OF ETCHING SERIES. With an Introduction by Malcolm C. Salaman. Published by The Studio, Ltd., 44 Leicester Square, London. B. F. Stevens and Brown, agents for America, 33 Pearl Street, New York. Price, \$2.00.

This is the third of the series of Monographs on Modern Masters of Etching published by the *Studio*, the first two of which, on Frank Brangwyn and James McBey, were reviewed in the February number of this magazine. It contains, as did the preceding volumes, an interesting and instructive essay on the works of the

artist, and twelve reproductions of his best known works, beautiful in quality and remarkable for their closeness to the originals. Mr. Salaman, the author of the essay, who is himself an Honorary Fellow of the Royal Society of Painter Etchers and Engravers, pays high tribute to the art of this well-known Swedish master and traces its development from its early stages. This series of publications is highly recommended to those interested in etchings and their makers.

**ART AND MAN:** Essays and Fragments, by C. Anstruther-Thomson. With 20 illustrations and an Introduction by Vernon Lee. Published by E. P. Dutton & Company, New York. Price, \$4.

Two classes of readers, those who like biography and those who prefer discussions on art, will find this volume interesting. About one-third of it is devoted to a biographical introduction by Vernon Lee, beautifully written and presenting, in a vivid way, the remarkable personality of a woman who possessed a most astute perception of the meaning of Art, but who yet gave the public only a fraction of what she was capable of giving in this direction because of the variety of interests which engaged her attention. The larger portion of this book contains the writings of this woman, who says that most people get into a picture only as they get into the ocean—run in up to their ankles, and out again. But that she succeeded in immersing her whole being in Art, and in making evident some of the scientific and psychological aspects of it, no reader will deny.

**THE HISTORY OF AMERICAN IDEALISM,** by Gustavus Myers. Published by Boni and Liveright, New York. Price, \$3.

Of chief concern in this volume to readers interested in the bibliography of art are the four chapters devoted to the idealistic foundation of art in this country, and a history of the long struggle waged by its champions to overcome prejudice, patronage, and the blind preference for foreign art, spurious or otherwise, exhibited by the vulgarian rich. These chapters give a history quite different from that generally encountered, dealing little with individuals, and considering art as a great social movement, advancing primarily through the

efforts of the people themselves to its present democratic status. Certain activities of the American Federation of Arts are recounted as proof of the widespread influence which American art possesses today.

Based indisputably upon facts, many sources of which are cited, and written in a friendly and optimistic manner, this volume commends itself as not only a source of valuable information but also as a mitigant to the materialistic, cynical and pessimistic spirit which seems to be one of our prevalent post-war inheritances.

## ITEMS

The Board of School Commissioners of the city of Baltimore, Maryland, has recently adopted a list of five textbooks on art subjects to be used by pupils in the junior and senior high schools. The list includes the following: Brown's "Applied Art," DeGarmo and Winslow's "Essentials of Design," Norton's "Elementary, Freehand Perspective," Varnum's "Industrial Arts Design," Bement's "Figure Construction," and Neuhaus' "Art Appreciation." It is the policy of the Baltimore art department to recommend the adoption of suitable textbooks, in so far as suitable texts can be found, for each of the art subjects offered in the junior and senior high schools.

A joint art and music tour of Europe has been planned by Dudley Crafts Watson of the Chicago Art Institute and Henry Purmort Eames of the American Conservatory of Music. Time will be divided between art galleries, cathedrals, studios, etc., and orchestras, organ recitals, choirs, gypsy bands and grand opera in various countries. The party will leave Montreal early in June, and will visit, successively, interesting cities and picturesque towns in France, Switzerland, Italy, Austria, Hungary, Germany, Belgium, and Great Britain.

A sketching tour for art students, through France, Italy and Spain, is announced by George Elmer Browne, A. N. A. The party will spend the entire summer abroad, sailing from New York about the middle of May and remaining until the first of October. The tour will include gallery visits and spring salons in the various cities.



# SIXTEENTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

THE CLEVELAND MUSEUM OF ART

May 13 to 15, 1925

## TENTATIVE PROGRAM

*Wednesday, May 13*

- 9:30 Morning session—Subject: "*Our National Art Organization's Big Job.*"  
Addresses of welcome, reports, discussions of Federation activities and problems, etc.
- 12:00 Lunch at Wade Park Manor and informal talks.
- 2:00 Afternoon session—Subject: "*Fostering the Small Art Museum.*"
1. Preparing the Way for the Small Art Museum.
  2. Finances and Organization.
  3. What a Small Museum Should Contain.
  4. The Housing of a Small Museum.
  5. Open Discussion.
- 4:00-6:00 Visit—home of Mr. and Mrs. Ralph M. Coe and other estates and collections.
- 7:00 Dinner at the Country Club. (Informal dress and addresses.)

*Thursday, May 14*

- 9:30 Morning session—Subject: "*The Future of Outdoor Advertising.*"
1. The Case for Outdoor Advertising.
  2. The Case against the Sign Board.
  3. Is the Advertiser Changing His Point of View?
  4. The Future of the Advertising Poster.
  5. Open Discussion.
- 12:00 Lunch at Wade Park Manor and informal talks.
- 2:00 Afternoon session—Subject: "*Community Art.*"
1. The Art Association Which Prepares the Way.
  2. Pageantry as Community Expression.
  3. How to Develop Musical Communities.
  4. The Library as a Community Art Center.
  5. Open Discussion.
- 4:00-6:00 Visit—home of Mr. Ralph King and other notable collections.
- 6:30 Dinner.
- 7:45 Evening session at the Play House—informal conference on "The Place of the Small Theatre in the Community," followed, at 8:45, by a play by the Play House Company.

*Friday, May 15*

9:30 Morning Session—Subject: “*Art in Relation to Industry and Handicrafts.*”

1. The Handicrafts.
2. The Industries.
3. How the School of Design Trains for Both.
4. An Attempt to Clarify Definitions.
5. Open Discussion.

12:00 Lunch at Wade Park Manor and Informal Talks.

2:00 Afternoon Session—Subject: “*Art and the Child.*”

1. The Work of the Chicago Public School Art Society.
2. The Art Center, Boston.
3. A Junior Art Museum.
4. Marionette Play.

4:00–6:00 Visit—“Longewood,” estate of Mr. and Mrs. John L. Severance, and other beautiful gardens.

7:00 Dinner.

8:15 Chamber Music—Beethoven Quartet at the Cleveland Museum of Art.

All sessions will be held in the Cleveland Museum of Art.

Addresses will all be limited in length to 20 minutes, which will allow about one hour at each session for open discussion.

The names of the speakers will be announced later.

The luncheons each day will be featured by short informal addresses and general discussion.

The Wade Park Manor will be hotel headquarters. Reservations should be made as early as possible.

Chapters of the American Federation of Arts are entitled to send delegates.

All members are welcome.

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## IN THE NEW YORK GALLERIES—MAY

Little account of changing seasons is evinced in the schedules of exhibitions. And apparently neither more nor less is to be seen in the galleries at the time of the burgeoning of spring than in the height of the winter season.

At the New Galleries, 600 Madison Avenue, an exhibition of work by the stage hands of the Provincetown Players and the Greenwich Village Theatre is to be seen. The scenic effects of both theatres are under the direction of Kenneth McGowan. The work exhibited will, however, represent the individual talents of the stage hands and will include not only scenic designs but oil paintings as well. Among the exhibitors will be Wilenchick and Throckmorton, who designed the stage sets for Anna Christie.

The Daniel Galleries, 600 Madison Avenue, will have on view a group of paintings by Dickinson, Sheeler, Demuth, Boyd, Kuniyoshi, Spencer.

Ferargil Galleries, 37 E. 57th Street, have arranged an exhibition which is being referred to as the "Kid Show." Youthful expressionism is to be given an opportunity to exhibit in a New York Gallery; only work of painters under twenty-five will be shown.

Prints by the Barbizon group with one modern included will be shown at the Keppel Galleries, 16 E. 57th Street. Lithographs by Corot are rare and some interesting ones are to be seen there, such as the one entitled "Une Famille a

Terracine," showing the large forms, giving a kind of massiveness of composition which is not always so obviously apparent in the paintings that are laid over with a delicacy of touch that disguises the strength of the design. Some charming prints of Daubigny are included, such as his "Levée du Soleil," which has been reproduced on the invitation cards to the exhibition. There are also included some cliché verée. The glass prints show a slightly broken line, not shown in the pure etched line. Millet's most famous prints are included, an early state of the mother feeding her baby, a print of the "Watcher," the "Spinner," etc. There are also prints by Applan, Bracquemond, and Jacque and some interesting etchings and lithographs by Pissaro. One very small landscape by the latter shows strength of design and quality not unlike his paintings.

The exhibition of Robert Henri's paintings closes May 4 at the Macbeth Galleries, 15 E. 57th Street; it will be followed by selected paintings by American artists.

Paintings by French artists will be on view at the Durand-Ruel Galleries, 12 E. 57th Street.

A selected group of work by the old masters will be on view at the Reinhardt Galleries, 730 Fifth Avenue.

At the Milch Galleries, 108 West 57th Street, there will be portraits by Strandenaes, Norwegian by birth.

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The Montross Galleries, now established in their new quarters comprising three well-lighted rooms at 26 E. 56th Street, will hold as a spring exhibition a group of water-colors by contemporary American painters.

The Ehrich Galleries, 707 Fifth Avenue, have arranged an exhibition of early American paintings. Mrs. Ehrich will hold an exhibition, at the same time, of Mr. Kerfoot's collection of early American pewter.

In the Rehn Galleries, 693 Fifth Avenue, will be shown water-colors by John Frazier.

Aquatints in color by Edward King of sporting subjects will be shown at the Kennedy Galleries, 693 Fifth Avenue.

Scott and Fowles, 667 Fifth Avenue, will have paintings of the XVIIIth Century.

At the Wildenstein Galleries, 647 Fifth Avenue, two exhibitions may be seen that will make a particularly interesting contrast. One will be of the recent work of Rockwell Kent, paintings and drawings, all work never before shown. At the same time there will be a group exhibition of French art including canvases by Lautrec, Cezanne, Manet, Renoir, which promises to be a notable gathering.

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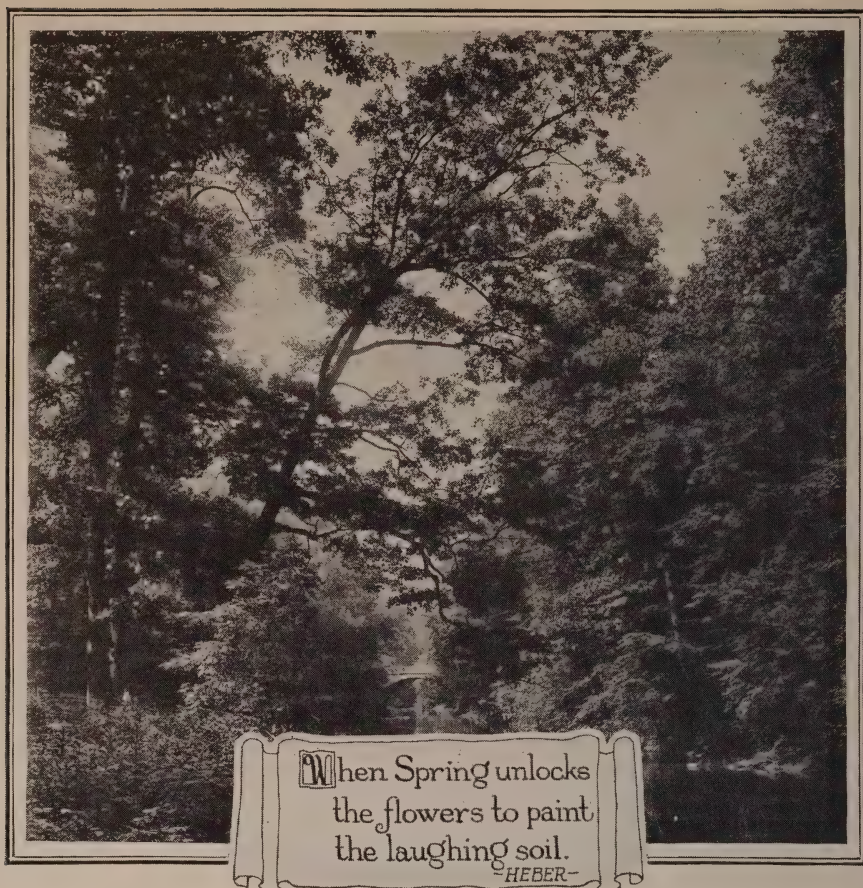
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# THE AMERICAN MAGAZINE OF ART

MAY, 1925

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# The American Federation of Arts

THE WORK of the American Federation of Arts is primarily educational and recreational. In carrying this out it has certain opportunities of supplying publications and services to people and communities able to pay for them. These legitimate sources of revenue have been developed intensively particularly during the past year. The sale of the *American Art Annual* has been increased, the sale of advertising in the *American Magazine of Art* has been considerably increased; the sale of the handbook *Art in Our Country* has been begun and the first edition sold out.

These operations for revenue could be considerably increased if the Federation had working capital at its disposal. At the present time it is in the position of a growing business having to restrict its advertising and sales efforts even when they show sure prospects as the result of test.

There is, however, another and more important side to the Federation's needs. In spite of the revenue-producing activities referred to above, the Federation is not a commercial organization and does not exist primarily to supply such services as it can sell. It exists, as stated, to render educational and recreational help to individuals and communities, and many of its functions are not legitimately sources of revenue. For instance, its service to members, chapters and to the public at large as an information bureau not only on art in general but on where to find and how to get access to art treasures and data in order to use art in daily life—these services might be charged for, but it would alter their character and make them unavailable to people of slender means throughout the country who now make use of them.

Similarly, efforts toward the protection of good standards in art in relation to the public and national and local government—such efforts are a cherished concern of those who have the expert knowledge and an awakened regard for the country's interests, and can never be a source of revenue.

The same thing is true of any form of publicity designed to help people to know what pleasure they can get out of art who otherwise have no contact with it. Publicity is incapable of being a source of revenue.

It is these varieties of effort which represent service, not sales. The American Federation of Arts has established at great effort a national organization to render these services and has learned to what extent they can be practically and acceptably rendered. The Federation is not unmindful of the value of efficient business management and is not neglecting legitimate opportunities to make its other classes of operation pay. The assistance which it needs in money is especially toward the rendering of unpaid services to people and communities of limited advantages.

To those desiring to make contributions, bequests, or to secure membership, further information will be promptly sent on request.

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ST. GEORGE OF PRINCETON

BY

STIRLING CALDER, SCULPTOR

NEW DORMITORIES, PRINCETON UNIVERSITY



# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

MAY, 1925

NUMBER 5



FOUNTAIN OF THE RIVERS—SWANN MEMORIAL

STIRLING CALDER, SCULPTOR

WILSON EYRE AND MCILVAINE, ARCHITECTS

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## THE SCULPTURE OF STIRLING CALDER

BY JULIAN BOWES

*"Ever searching for the Divine Calm that Life itself is denied, Art seeks to set up her lovely idols of consolation."*

SCULPTURE, the most virile of the arts, appeals through the faculties of sight and touch to our inner consciousness, where the imagination becomes the playground of the spirit. In the work of Stirling Calder we find he discloses great measure; an encompassment of thought and the creation of emotion. Again, he gives a performance of marvelous technique, a successful transmission of cadences neither

harsh nor blatant, but harmonious in their intermingling melodies. Our appreciation and interest is captivated with his song and by the precision of his instrument masterfully handled in the various forms he uses in his expression.

No new star in the firmament of art, or foreign meteor lately fallen from Europe to dazzle the multitude with strangeness; he is a native article whose growth has been steady on original lines. A stubborn searcher in fields of his own preference, a contemplative examiner of nature and himself, who throws off things that have become part of himself—a collaborator with architects, grimly proffer-



THE DELAWARE—INDIAN RIVER—FOUNTAIN OF THE RIVERS

STIRLING CALDER



THE SCHUYLKILL—GENTLE RIVER—FOUNTAIN OF THE RIVERS

STIRLING CALDER

ing his enthusiasm for the adventure of the problem, steadfastly playing the game for the joy of the idea.

The commentator on the work of Calder is powerless to express more completely the

neither be spoken nor shown otherwise so purely and sensuously; it has won men's hearts through the eye, singing the praise of life, the fellowship of suffering and the sanity of body and mind in harmony. The



"THE LITTLE DEAR WITH THE TINY BLACK SWAN"

STIRLING CALDER

ideas actuating the artist than he himself. For instance, in an article on the "Relation of Sculpture to Architecture" published in the *American Architect*, we find him saying, "Our governments would do well to consider the uses of sculpture. In ancient states it played an important rôle in ideal building. It has celebrated the truths that could

public use of sculpture is its highest field and goal. Great hope lies there for the preservation of our plastic records of life. Sermons in stone, Sonnets in bronze—yet unthought-of forms of Power and Beauty."

If we were to say nothing more, but simply study his work which has mounted to Olympian heights in the recent Fountain of





FOUNTAIN OF THE RIVERS

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the Rivers, Philadelphia, the largest fountain in America, and the most important achievement of pure art in our times—we would discover the tremendous vision of the

spaced triangle within a circle from which mammoth frogs spout water synchronizing with the streams coming from the swans and fish at the head of each figure. The entity



YOUNG HERCULES DOZING

STIRLING CALDER

artist, his oneness with truth which is beauty, and his service to humanity.

The figures of the fountain symbolize the three rivers of Philadelphia, the Delaware, the Schuylkill, and the Wissahickon. They are particularly important in the consideration of the life work of Stirling Calder, in that they epitomize his thought. The brooding giants, one male and two females reclining, form ordinates of an equally

is one of great intention. The design is the natural resultant of the sculptor's conception, and throughout it is found a continuity of life akin to the elements from which it springs.

In the female figures are to be found the subtle forms of earth's most beautiful curves as seen in plants, hills and humans. Greek sculpture, which has so much in common with the basic principles of nature, can offer





ONE OF THIRTEEN PANELS COMPRISING FRIEZE, MISSOURI STATE CAPITOL  
STIRLING CALDER

but little in comparison to the general schematic development of the curve structures of these two reclining females. Standing for the perpetual flow of the rivers they represent, they also typify life itself with its constant rhythmic sequence.

The male figure representing the Delaware has in it strength and character and is tempered with great judgment. Its planes and intercepts become the composing units of an estimation of man and his conquest of nature.

The admirable design of the water play in the sunlight of a spring day, with its spray giving forth mists, unfolds to the beholder a vision such as might have been seen by the ancient fishermen in the legend of the Lorelei, except that in our consideration we are brought face to face with a strange power back of it all and held fast in this single figure, the Delaware. Here is a force not alone Nature's but man's. The beauty expressed in this fountain is without

equal in our own country, and indeed Europe has few to compare with it.

Calder was from earliest childhood imbued with the spirit of beauty and an ambition to crystallize in form his understanding of the forces about him which existed in the phenomena of life. He has never been an imitator of nature, seeking always after her secrets. He has known from the first that art was not nature, but simply based on nature. He has kept his mind free from influence but open to truth—great art is great measure—and in this respect, he excels.

Careful measurements of his work disclose not only fine proportion, good craftsmanship, but invention. The human form is exalted to heights not achieved since the Greek in his work. The fearlessness with which he infuses the arts of design are compelling of admiration and respect. His control of rhythm and the interspacing of component parts earn for him the title—Master.

The writer has seen a sketch grow in the



MRS. LEVERETT BRADLEY. STIRLING CALDER

studio, like the motif of Beethoven's 5th Symphony, into a mighty orchestral harmonization of form. Literary art critics must fail miserably when words are used in interpreting his work. The photographs accompanying this article with their captions speak but faintly of the dignity and strength of conviction which underlie the work. They are, when seen, inspiring of great presence, time and space manifested in concrete form, made under the motivation of some overpowering phenomenon—Art.

To know the work of Stirling Calder is to know the man. His is a towering form in the present-day art world. He is simple; he is human. His mind is virile, poignant, and rich in learning. Ideal building best describes him. It was because of this that the late Karl Bitter nominated him acting Chief Sculptor of the Panama-Pacific-International Exposition, where he made the first demonstration in America of the relation of sculpture to native life and thought, and it was here he proved that he was at once our most original and native sculptor.

America has been fortunate in having many of its public places peopled with the living ideals made by the hand of its own child, and Philadelphia, his birthplace,

quick to recognize, is the better for what he has given. He is doing for his times what the admired of antiquity did for theirs; he glorifies life and nourishes our sense of the plastic.

As a forward-looking artist he advocates the abolishment of impertinent ornamentation and repetition in sculpture and architecture, and a return to elemental severity as a starting point for fresh invention of decorative forms. He regards design as an adventure of discovery into the wonders in which we live and are a part, which will then be approached freshly with the delight of a child. The artist, forever striving to express the mysteries, builds, paints, carves, and writes, vainly seeking to penetrate to the absolute. In the abstract, vain; yet by its magic it converts a wilderness into an habitable place, and is, moreover, inevitable.

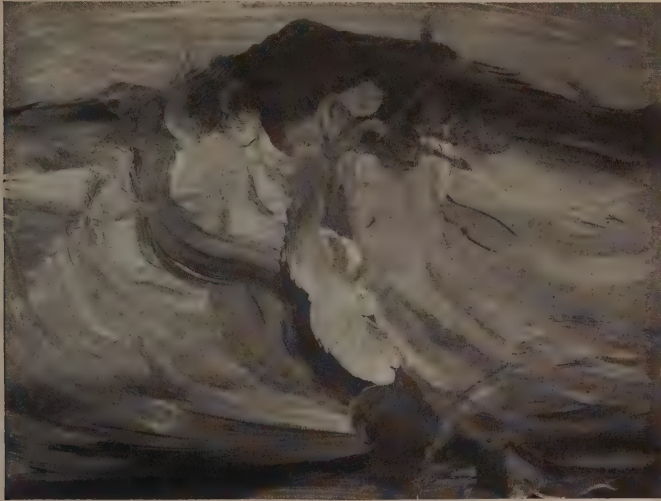
With all the arts of the past and all the arts of the present, there are still worlds of



"SCRATCHING HER HEEL." STIRLING CALDER  
METROPOLITAN MUSEUM OF ART

art as of life to come. And in that future into which we are daily advancing, with its hope of a humanity more and more clean and straight and strong and beautiful,

sculpture will continue to be a powerful medium for the preservation and the creation of ideals—"Art is the eternal optimism of humanity expressing itself."



OVERTONES

WALTER BECK

## THE TEMPERA PAINTING OF WALTER BECK

BY ROSE V. S. BERRY

*Chairman Art Department, General Federation of Women's Clubs*

ONE OF the sensations in Rome last season was the exhibition of the "tempera paintings" of the American artist, Walter Beck. Italy has long been interested in the presentation of the abstract as a subject rather than the realistic—definite and detailed. Many of the notable Italian art lovers who visited the Beck exhibit left autographed statements of their appreciation in the Visitor's Book which was kept for the purpose. Among the most appreciative were the King of Italy and the Prince Imperial, himself an artist of real ability. Utterly won to the work of the American painter, the prince made numerous visits with frequent interviews as he fell under the spell of these pictures, which depict, for the imaginative, many emotions which are formless and too often mute.

The reaction of the American public is

awaited with keen interest, as this exhibition will be presented for the first time by the Grand Central Galleries in New York City in the next few weeks. In this work it would seem that the goal of the ultra-modernist had been attained. It has not been attained indefinitely, elusively, tentatively, or by accident; Walter Beck knows very well what he is doing. There is a fearlessness—an utter lack of hesitancy, a surety, and with it all a fluency that is surprising in an expression so new. This artist is already far beyond the explorative or the experimental stage; he has passed through the small things, sentence building and vague meaning, in his new speech; he has come out into an epic form which commands respectful consideration and the highest regard for a significant, masterful achievement.





THE GIFT OF THE MADONNA

WALTER BECK



SOFT GRASSES OF THE MARSHES, MOONLIT

WALTER BECK

The theory of the ultra-modernist has been a great one and full of promise; its realization would be a priceless gift if its possession might materialize. Those who have been able to quell curiosity and summon patience to their assistance have waited to see what the ultra-modern disciple could produce to establish his aim, his ambition, and his ideal. The public has rebelled, scoffed, sneered, and turned away from much of the modern work. But, through it all, a faithful few have been willing that the artist, the fanciful, creative genius, should have his undisturbed fling; should experiment to his heart's desire; should try and fail, and fail again.

The path of the artist vanguard, like all untried ways, has been thorny to tread, has been obscured and difficult to trace, let alone following it; it has been blocked by the artist's persistence in throwing off much that made his way discernable. The artist has cast aside "the obvious," and the poor public has discovered that "the obvious" was about all there had ever been in a picture. Next, the artist rose in scorn against "prettiness," that he might attain what to him was real beauty. The public found that all that had been beautiful in a picture was totally lacking from that time forth. The next sacrifice made by the artist, in his search for the achievement which would express the thing he was burning to say, was a ruthlessly cruel departure from a subjective interpretation, or a forsaking of the whatever-was. Through this it seemed he would fail desperately, since he had left himself nothing to see, nothing to say, nothing to paint, and that nothing from nothing leaves nothing would have to be his inevitable answer.

Gradually it became known that there was a goal which was being sought by the ultra-modernist; he was catching at the most abstract sort of thing to paint; he was turning to an introspective study of himself, and wished to record his reaction to objects, moods, artistic form, and the other arts—poetry, music, architecture, dancing, as well as things of the spirit. For years, this effort has filled the exhibition walls with much that was distressing and disturbing, to say it kindly. At times, it has required all the trust the layman could muster to "keep faith" with the ultra-modernist, so meagre

was the value or merit in his exhibited work. There has been little that was original in his composition, and scarcely an element of greatness in his work, which has been a violent departure from, or a defiance of, tradition. And there were occasions when it was ludicrous and unconvincing. But the artists have been honestly determined, while their followers in many instances grew faint-hearted with long waiting for achievement, which, when produced, they could not accept. What the layman saw and accepted as truth—straight lines, beautiful curves, proportion and balance, and many of the acknowledged fundamentals of artistic production—the ultra-modernist seemed willfully to distort. The streets of the modernist refused to go straight; they've curved and twisted themselves to nowhere; houses have tottered; tables have wobbled; round objects have become angular, and angles have vanished, pandemonium has reigned, and the public has ceased to ask, "Why?"

Only the repeated declaration of intention upon the part of the modernist, only a return to his splendid theory, has saved his cause for him. If he was persistently painting his *reaction* to the things he saw; if the time ever came when he could make the public understand what he was trying to portray, then he would have led the public much nearer the source of creative inspiration than the public had ever been before, and his gift to the cause of modernity would be established. The route, however, must not lie by way of "the obvious," but through some undiscovered medium of expression, which would become a new aesthetic language, with new descriptive powers, and a totally different fascination.

Walter Beck, without a trace of vindictive rebellion, has wrested himself from tradition; wrested himself from a manner which has already brought him recognition and a seat among the chosen few. He has departed into the realm where imagination has full sway, and where there are none to dispute his way. He has allowed his imagination to take wings, and by so doing he has literally escaped all known formative composition. He has accepted the behest of a strong creative urge, which he serves with a fanciful tendency, and in this utterance which he permits himself, he has captured for the most matter-of-fact men-



'CELLO

WALTER BECK

talities, something rich with feeling, often deeply, reverently emotional.

To those who have believed that little, or nothing, could be told by painting if the artistic composition became abstract, the revelation made by these tempera paintings of Beck's will come as a complete surprise. The series when studied will furnish con-

vincing evidence that the more abstract presentation of beauty and subject-matter is an inexhaustible source of interpretation. The imagination is whetted to a limitless number of sensations and versions in response to a survey of the pictures.

The naming of these compositions is no small portion of their intriguing fascination.





LYRIC CADENCES

WALTER BECK

The pictures seem to come almost as serial obsessions; some are poetical, some fanciful and humorous, others are musical, while a few are profoundly religious. There is one of especial beauty, from the musical set, which is called the "Cello." Cool colors rise from a great sea of sound—not a wave covered surface, but a depth which throws upward dense volumes of color, made vocal by will, by skill, by worship, and by thought. This heaving mass finally condenses itself into a column which gives a very definite sensation of continuous rising. The tilted form of the cello, without a defining line, suggests only the ghost of an instrument as its physical identification. The ascending finger-board, not rigidly drawn, pierced by white darting lines, and the elongated s-like perforations which are the sound-holes, seem to be the ethereal soul of the instrument as Beck describes it in this painting.

"Overtones" is the subject of one of the most impressive of the musical ones. The color would seem to be of the earth, the sea, the sky, the rainbow, sunsets, and moon-rises, all subdued into something glorious and satisfying. Into this mass of

formless color, vaporous and more or less atmospheric and penetrable, Beck has painted a group of half-earthly, half-heavenly figures. Between the definable and the indefinable they circle and float. With an unbelievable majesty and grace, with a beauty of line which only the robed human figure can convey, these beings, laden with ideas which link humanity and divinity, long out of the depths, carry onward and upward their spiritual overtones.

In looking at these tempera paintings, the observer forgets to seek the beautiful; he frequently fails to see that the pictures are powerfully lovely. The appeal which they make is so strangely different from any former experience, that one loses himself in a fairy-land where *Fantasie* rules and philosophy plays. In his compositions, Beck deals with symbols of great things—life, energy, the creative forces, mystery, suffering, joy, sorrow, evil, truth, submission, thought, destruction, faith, religion and prayer. The happier and lighter experiences of life are quite as adequately expressed; the compositions run the gamut of human knowledge, having strange power to



LET THERE BE LIGHT

WALTER BECK

lift one up to the point of exaltation and to hurl him to depths, humble and pitiful, but never sordid. There is something weirdly like Milton in the effect of the greatest of these pictures; the heights are dazzling and glorious as they portray the ascent of a soul; while the depths are ominous and magnificent in apparent proportion to the greatness of the failure.

It will always be a pleasure to recall the first time one has seen these paintings. The effect upon the observer is so much greater than he can anticipate. The paintings are not large; they are not even startling, at first. But, each one brings an additional conviction; another interest; an increasing surprise in the varying subject-matter—the difference in treatment by the painter, the development of his technique, his medium, and his subject; and finally, it is to marvel, over how from a small beginning he achieves a great thing.

The beauty of Beck's painting is difficult to

define. The first fact which forces itself upon the observer, is the presence of all the elements in composition which would irritate by their absence. At times there is a balancing of space and mass, of light and shade; when this is absent, beauty of color and the confusion of it, compensate. These paintings seethe with a life-giving rhythm; the result obtained by the artist with flowing, convoluting motives, swirling masses, and slower wave-like surfaces is one of his notable achievements. The actual process, by which the paintings are made, is lovely, if traced out; but it never obtrudes itself upon the observer. In the medium which Beck uses each stroke is unalterable and as the chief means of expression, it is distinct, unflinching, firm, and fluent. At the will of the painter, however, the brush becomes the means by which he passes from vigorous, compelling strength to the utmost lightness of touch. He is able with his brush and his skill to fasten down a great crashing chord



THE VOICE IN THE GARDEN

WALTER BECK

or to capture an intricate, elusive nuance. The color is delightful, but it is seldom riotous. Sometimes the painter applies his color in strong contrast; often it is carried over in tonal values; frequently it is delicately dainty, partaking of the beauty of a pearl. By a dexterous stroke of his brush, with little apparent effort to secure perspective, the artist gains a far-reaching depth, which gives a vastness, a feeling of tremendous space, even to a small painting. By a strange mixture of white and yellow, a gleaming veil of glory is achieved. By a calm, placid use of deep-toned blue, mystery is obtained. With a red, darker than flame

and deeper than crimson, energy is described. The purest white, gleaming or diaphanous, is held sacred for holiness.

Certain recognizable forms occur frequently in the paintings. The circle is used as a verticle or a horizontal ring; as a flat surface, and as the hazy, nebulous sphere of generic force. There are forms and arrangements of light and shade, put into spiral areas, that always carry the feeling of creative sources, and these Beck uses often to great advantage. A spine-like figure, resembling plant-life, the stiff spikes of the cactus or the more pliable one of the lily; sometimes even fashioned after the human,



anatomical specimen, is used again and again and lends itself to a charmingly decorative design. The artist sometimes resorts to the use of a heavy, stalky plant, with a half-conventionalized rigidity, that holds cupped within its clasp numerous growing shafts which unfold into fuller, richer, living form. The earth, as landscape or background, is used only by suggestion; there is no realistic rendition. But the sky is presented often; its distances, its peace and quiet, or its possible stormy mystery, make of it a contribution that frequently serves in these unsubstantial nothings, of which dreams and visions are made and transcribed by Walter Beck.

"Let There be Light" is another fascinating title and picture. The composition is a unit of stirring content, comprised of suggested form and strong, vigorous color. There is little that is tangible; there is much that is satisfying, and nothing to disturb. In the central area, color and form weld themselves into one massed entirety. A circled group of white-clad angels have petitioned for the gift of light, which, when it came, was greater than they could endure, and they have sought protection behind the great force which they have prayed for. One feels their emotional response which is a worshipful, overwhelming awe. Wings, and the shadow of wings, are motives which Beck uses often, with success, in these compositions. Usually the wings give the impression of a soaring aspiration—an uplift, and ascension both physical and mental. But in this instance the wings droop, affording an encasement for the miracle of light that radiates, from this centrifugal center, shafts of white light, which add power to the effect of the whole.

"The Voice in the Garden": The Voice is a great ascending mass of color; there is no form, no sense of an architectural element, yet there is the feeling of the out-bursting of a great force—it could be vocal as well as any other, since it is like nothing else ever seen. The entire centre of the space of this painting is devoted to this tremendous thing which seems to embrace dread, terror, pity, power, understanding, and all that the finite might expect from the Infinite, if this could be declared without words. One element of the Biblical narrative is missing, there is no evidence of a curse. In the dull,

evening-green of the garden, on a shelving promontory, one sees the first pair, Adam and Eve, bowed in an attitude of agonizing apprehension at what they have done. Within the mass of the ominous volume, which is The Voice, the observer sees an outstretched arm and hand; this is of deep red. In the centre of the mass, is an incomplete profile of the Deity—unlike man, yet possible as a speaking power. The face, is also of the same deep red. Upon the bowed pair, there falls a reflected light of the red—this is in consequence of the artist's technique and his knowledge of light, but here it takes on a peculiar significance—that the radiance of the Deity should fall upon them at this time makes them to resemble Him. Over the head and shoulder of Adam falls the red ray; upon Eve's bowed figure, and upon the flowing, undulating mass of her unbound, wind-blown hair, the light descends, making her unearthly. The serpent has made his temptation irresistible when he said: "In the eating of the fruit of the tree of Knowledge you shall become as God."

Another series, the painter has named, "The Esoteric,"—(from within): *Cadences*, is one of these. Whether this rising and falling of sound be of music, and the closing of a strain, or of poetry, and the dropping of the human voice, the artist presents a lovely abstraction. The colors are cool, refreshing, and unusual. White is merged into green, and a bluish-green is the predominating shade. At a point, or rather a line, which might be the horizon, there is a fine bit of cobalt-blue, which gives a heavy contrasting tone and provides a bit of mysterious distance. Above this there is a glimpse of blue sky. A strange, wave-like pennant of liquid-white is the strong conspicuous figure which holds the attention of the observer. It is placed upon its background with what appears to have been one broad, heavy contact of the brush with the mat, as a beginning, and then it flows, with increasing delicacy, to its pointed, vanishing tip. The one realistic motive in the painting is a spray of grass, kindred in tone with the background; this ties the lower region of the composition to the central theme, and it might be one more way of getting a cadence. The picture is like many others which Beck has conceived; it is voiceless, yet it is

eloquent with the unspoken or unsung idea of the artist. The cadence is sent out to ride on the breeze of sound in a small area of space, but the colors from which it springs are so full of atmospheric expanse, so capable of reaching out into far distances, that the region described is strangely extensive, and it would seem that the entire area of space had been encompassed.

"The Gift of the Madonna" is one of these "Esoterics" which is less vague. Open, to flattened finger-tips, a huge hand like a

great screen fills the background. The generous hand has surrendered all that it had to bestow in the way of precious gifts and riches. The spiralled palm may be a generic centre from which other blessings may come, but it is emptied by this presentation to mankind. The Madonna is a radiant bit of white, yellow, and red. There is a transmission of glory from her presence. The painter has caught a lovely pattern, colorful and well designed, in the group of assembled forms beneath the Madonna.



"LANDLOPERS" ETCHING

STANLEY ANDERSON, R. E.

AWARDED THE C. WILLIAM BUMA PRIZE FOR FIGURE STUDY

## SIXTH INTERNATIONAL PRINT MAKERS EXHIBITION

BY HOWELL C. BROWN

TO SHOW the utter impossibility of taking up in detail the Sixth International, it is only necessary to say that there were shown three hundred and eighty-three prints in the gallery of the Los Angeles Museum. With so many before us it would be a hope-

less task to try and select any pictures for special mention. As the Jury of Award spent long hours in careful study, their decisions may give some idea as to the most interesting prints. They were as follows:

Los Angeles Gold Medal, offered by the





SPROUTON LOCK, SUFFOLK

DRY-POINT

LEONARD E. SQUIRRELL, R. E.

GROUP OF FOUR PRINTS AWARDED  
THE LOS ANGELES CHAMBER OF COMMERCE GOLD MEDAL



EARLY SPRING, SUFFOLK

DRY-POINT

LEONARD R. SQUIRRELL, R. E.

GROUP OF FOUR PRINTS AWARDED  
THE LOS ANGELES CHAMBER OF COMMERCE GOLD MEDAL





WIND IN THE WILLOWS

MEZZOTINT

LEONARD R. SQUIRRELL, R. E.

GROUP OF FOUR PRINTS AWARDED  
THE LOS ANGELES CHAMBER OF COMMERCE GOLD MEDAL



NOTRE DAME, PARIS

MEZZOTINT /

LEONARD R. SQUIRRELL, R. E.



THE HURRYING RIVER

ETCHING

ROBERT H. NISBET, A. N. A.

AWARDED THE BRYAN PRIZE FOR THE BEST AMERICAN PRINT



WILLOW POOL

DRY-POINT

ROI PARTRIDGE

AWARDED THE C. WILLIAM BUMA PRIZE FOR A LANDSCAPE

Los Angeles Chamber of Commerce, for the best print or group of prints—to Leonard R. Squirrel, R. E., for his group of four prints.

Silver Medal, offered by the Print Makers Society of California under the same classification, to Malcolm Osborne, R. E., for his dry-point, Portrait of Mrs. Heberden.

Bronze Medal, offered by the Print Makers Society of California under the same classification, to John Copley for his lithograph, "The Horse-Rake."

Storrow Prize, offered by Mrs. Samuel Storrow for the best block-print, to John Platt, for his print, "The Port, St. Tropez."

C. William Buma Prize for the best Figure, to Stanley Anderson, R. E., for his etching, "Landlopers."

C. William Buma Prize for the best Landscape, to Roi Partridge for his dry-point, "Willow-Pool-two."

Bryan Prize, offered by Doctor and Mrs.

William Alanson Bryan for the best American Print, to Robert H. Nisbet, A. N. A., for his etching, "The Hurrying River."

Despite the fact that England carried off the majority of the prizes, the entire level of the work shown was so even that there were many difficult decisions which faced the jury.

The Print Makers Society of California takes a great pleasure in giving the artists of the world this chance to show their work, and its only regret is that some of the European countries have not yet availed themselves of the opportunity. This is particularly noticeable as to Belgium, Holland and Spain. The first is represented by the work of but one man, while the last two are missing entirely. The Society will be glad to send circulars for the Seventh International to any artists of any country who will furnish their addresses to the Secretary before October of this year.

## LOS ANGELES CIVIC CENTER

BY S. P. T.

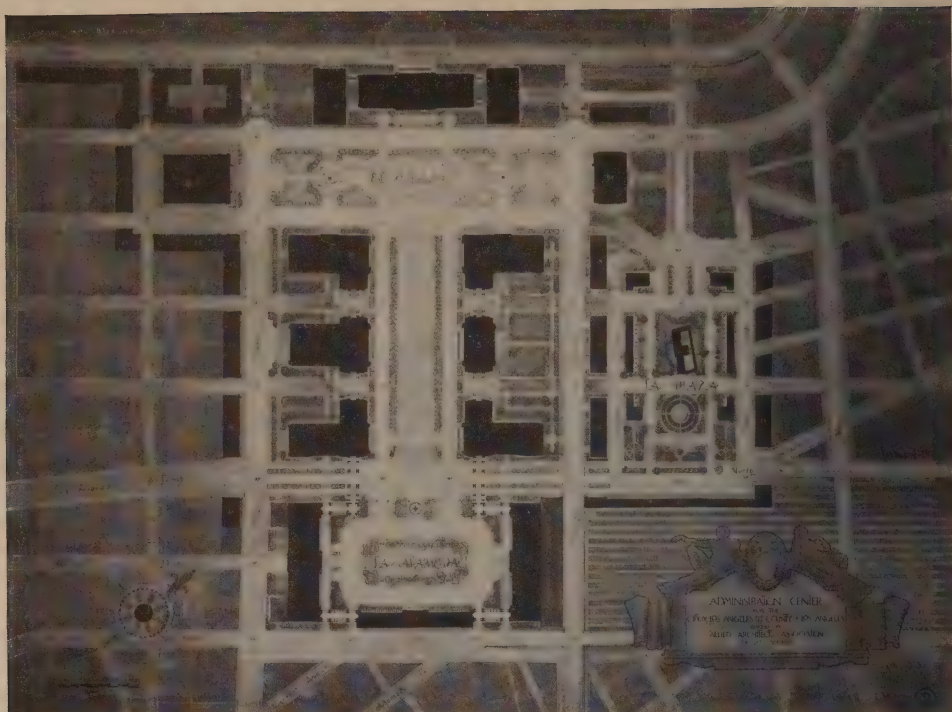
**T**WO HISTORIC landmarks of the old Pueblo de Nuestra Senora de Los Angeles will be preserved under the Civic Center plans of the Allied Architects Association which are now before the public officials of Los Angeles City and county for approval.

These two, the old plaza and the Mission Church, are the only relics of the days when the southwest was divided into provinces of New Spain, ruled by the viceroy at Mexico City, which have survived the years of commercial development in the city. At the present time they are situated in a rather dingy section of town, with the rush of heavy traffic pouring past, the buildings fronting the plaza being of the cheaper variety possessing absolutely no charm and the streets bearing the earmarks peculiar to all near-slum districts. The visitor today has no disposition to linger; there are no memories to be invoked; it is impossible to stir the imagination.

If the plans of the Allied Architects are accepted, all this will be rectified. The plaza and the Mission Church will remain unchanged, while the surrounding buildings fronting the plaza would be torn down, and

in their place the Association has suggested that low structures typical of the Spanish era be erected. In this manner the restored plaza, combined with the old world atmosphere pervading this section at the present time, will readily recall to the visitor the early days of Los Angeles when gay young Dons of California dashed joyously past the plaza on magnificently caparisoned horses, as the Franciscan monks plodded the streets en route to some distant mission where they were destined to bring the word of their Christ to the pagan Indians. Visitors will be enabled to readily visualize the happy, carefree life in those bygone days, the Angelus sounding from the Mission Church recalling the laborers from the fields, the moonlit nights fragrant with perfume and made beautiful by the soft music of love-lorn caballeros serenading their flashing-eyed señoritas as the duennas nodded peacefully, dreaming of their vanished youth. The ghosts of the conquistadores walking in the mystic hours between midnight and dawn will look on the restored plaza and be content, artists coming to paint the Mission will feel their presence, and their





ADMINISTRATION CENTER PLAN PREPARED BY THE ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES. EL PASEO, THE ADMINISTRATION CENTER PROPER, WHERE ALL CITY, COUNTY, STATE AND FEDERAL ADMINISTRATIVE BUILDINGS WILL BE GROUPED. THE NEW \$6,000,000 HALL OF JUSTICE FOR LOS ANGELES COUNTY IS BEING ERECTED ON SITE NO. 2. SITE NO. 4 IS BEING CONDEMNED FOR THE NEW \$7,500,000 CITY HALL. SITE NO. 10 IS THE PROPOSED UNION TERMINAL. THE REMAINING SITES IN THIS AREA ARE NOT DESIGNATED FOR ANY PARTICULAR BUILDINGS, ALTHOUGH NO. 7 IS SUGGESTED AS THE SITE FOR A NEW FEDERAL BUILDING. AT THE RIGHT IS SHOWN THE ARRANGEMENT FOR THE ORIGINAL PLAZA AND PLAZA CHURCH. IN THIS AREA THE SPANISH INFLUENCE WILL BE RETAINED, AND SURROUNDING BUILDINGS WILL BE OF THE OLD SPANISH ARCHITECTURE.

canvases will portray the sympathetic atmosphere pregnant with the days of the past.

In fact, Los Angeles will have made her first stride in the preservation of her historic traditional and legendary lore, visitors will leave the city feeling that they have had a momentary glance into the long vanished days when Spain and not England was mistress of the seas, sending her younger sons abroad to search for gold, while her priests combed the wastelands seeking new converts to the Catholic faith, braving hardships, torture, and obscure death.

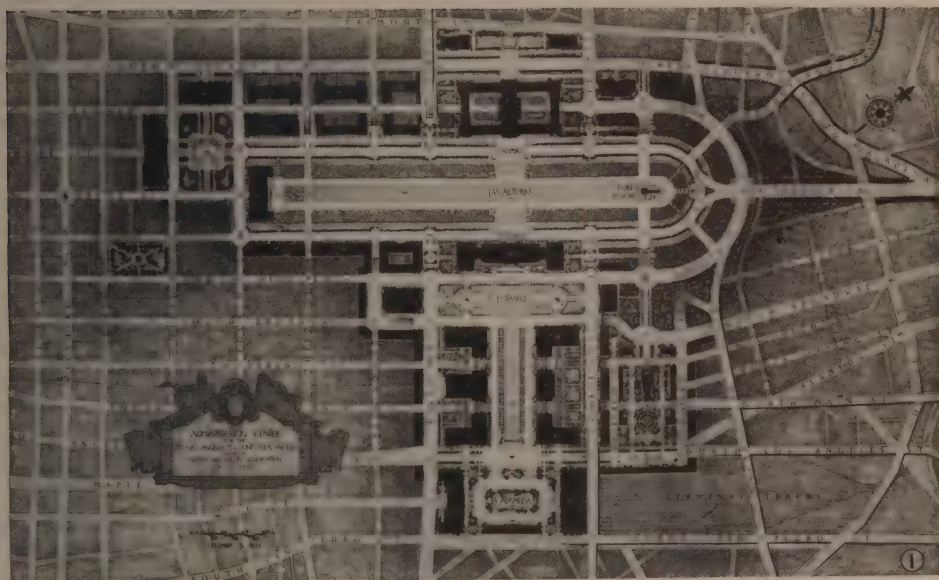
It is nearly one hundred and fifty years since Filipe de Neve and his meagre legions, accompanied by Franciscan monks and their acolytes, established the Pueblo de Nuestra Senora la Reina de Los Angeles at the foot of a low ridge of hills some 11 miles from the Mission San Gabriel, taking possession of the land in the name of His Most Catholic Majesty Charles, King of Spain.

With the gold rush to San Francisco, Los Angeles was overshadowed by the northern city, and remained a small town of some ten thousand souls until the tide of prosperity swept southward. Since that time her growth has been greater than that of any other city within an equal period of years. In her rise to supremacy in commercial affairs and population as the New York of the west, her traditions were forgotten, her citizens having their eyes fixed on business development rather than the preservation of her historic relics and landmarks. Her architecture was chiefly composed of livable houses, quickly erected and containing no charm, while the affluent built ornate structures referred to as "mansions" in the local papers of that era, ornamented with the creations of the carpenter's jig-saw. Yet these crude monstrosities are deserving of some praise. At least they showed a groping for something better than

the buildings which had preceded them. Blind seeking, perhaps, but at least the motive which inspired them was fine.

Due to congested conditions in the downtown section, the governmental buildings of Los Angeles have been strewn about in a rather aimless way. Nearly all of these are antiquated at the present time, having been erected in the latter part of the last century, often referred to as the "age of horrors" by architects. In order that her civic buildings might be grouped together in an orderly manner, the city and county officials entered into a contract with the Allied Architects Association a year ago, calling for a comprehensive plan for the development of a Civic Center. For this work the association was to receive the nominal sum of one dollar. After eleven months of intensive study and labor on the part of the organization, the completed plans were recently presented to the City Council and the County Board of Supervisors for adoption.

Under these plans the earth mass known as Bunker Hill, long a traffic barrier in the heart of the city, will be transformed into a great park, bisected by a mall nearly a mile in length, which will be flanked with sites for future buildings of a cultural and semi-public nature. In the early days of Los Angeles as an American city, the business section of town was grouped about the east side of this hill, while the hill itself composed the exclusive residential section. When the tide of prosperity swept the city, business needing expansion followed the line of least resistance and moved further to the east and south, the hill proving a barrier to the west and north. The latter, deserted by business, was in turn abandoned by the wealthy, who moved further west, leaving the hill to a period of retrogradation and stagnation. At the present day Bunker Hill has become an area with potential slum proclivities and a consequent fire menace, composed of dilapidated houses which had once been the pride of Los Angeles, skeletons



ADMINISTRATION CENTER PLAN PREPARED BY THE ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES. THE SECTION SHOWN AS LAS ALTURAS ON THIS PLAN COMPRISES A GREAT PARK 5,000 FEET LONG, AND WITH AN AVERAGE WIDTH OF 600 FEET, LOCATED ON THE CREST OF WHAT IS NOW KNOWN AS BUNKER HILL WHICH JUTS INTO THE BUSINESS DISTRICT OF THE CITY, AND WHICH HAS LONG BEEN CONSTITUTED A BARRIER TO TRAFFIC. A LARGE OPEN PLAZA, EL PRADO, WILL BE CREATED NORTH OF THE PUBLIC LIBRARY, NOW UNDER CONSTRUCTION ON FIFTH STREET, BETWEEN FLOWER STREET AND GRAND AVENUE. THE ADMINISTRATION BUILDINGS PROPER WILL BE LOCATED IN THE AREA SHOWN AS EL PASO, AND ALONG THE STREETS BOUNDING THAT AREA. TO THE EASTWARD A SMALLER PLAZA, LA ALAMEDA, IS CREATED FOR THE UNION TERMINAL, IF BUILT. THE HISTORIC PLAZA AND PLAZA CHURCH ARE PRESERVED IN THE AREA SHOWN ON THE SKETCH AS LA PLAZA.



against the sky like grim ghouls haunting the places of their youth. The hill is a constant menace to the finer residence sections of town, in that it has become the advance guard of decay and of the slums which are threatening a further march westward.

With this area metamorphosed into a beautiful park, providing a charm spot rather than an eyecore, encircled with wide boulevards for the accommodation of pleasure vehicles, giving the densely populated communities north and east of town direct access to the business section of Los Angeles, both the aesthetic and the utilitarian senses of the citizens will be propitiated and Los Angeles will rank among the really great world cities, both here and abroad, in her civic architectural achievements.

Traffic congestion has been the greatest Los Angeles problem for years. The development and boulevarding of this park, called Las Alturas on the plans, will serve to relieve this overcrowding of downtown streets in a manner which could be accomplished by no other means, when tied in with the remainder of the Allied Architects plan. Trucking traffic, ever a necessary evil of any large city, will be diverted through modern, well-lighted and well-aired tunnels which will serve to accelerate such traffic.

Running from the park as far as Los Angeles Street will be the Administration Center proper; the public buildings of city, county, state, and national governments will be grouped about a great plaza in an area bounded on the north and south by Temple and First Streets. This location in an area well worthy of their dignity, surrounded by flowers and greenery, will provide a setting where the employees of the various governments will be enabled to work with increased efficiency, unhampered by the roar of a city's heavy traffic. The Administration Center has been so arranged and so located as to be easily accessible to county and city alike, saving both time and confusion on the part of citizens having business here. The sites provided here are for structures on the monumental type which will give ample space for both present and future needs of these governments.

Broadway, Spring and Main Streets, three great arteries of traffic north and south, are

to be depressed under the plaza, or rather, due to its location on a low ridge of ground, the plaza will be of the raised variety. The passages thus afforded will be well lighted, well ventilated, and modern, which like the tunnels under Bunker Hill will tend to accelerate through traffic and will afford parking area for motors both above and below ground.

The fathers of this Civic Center plan, the Allied Architects Association, is a body comprising seventy of the most eminent architects of the Pacific Southwest who banded together early in the summer of 1921 for the purpose of affording civic governments the best types of public architecture at moderate cost. This organization is an exponent of the idea of using highly specialized professional talent for the public benefit without personal profit. The plan of its operation is, after deducting the bare costs of work on public building design and supervision, to devote its earnings toward the cultural development of the community. Following this idea, the Association has established and maintains a free Architectural and Fine Arts Library for the use of the public, has instituted architectural courses for students in the University of Southern California, and gives courses in design for draughtsmen among its other activities. At the present time the establishment of a traveling scholarship for architectural students is being planned, which, in all probability, will not be confined to undergraduates in architectural schools but will be open to students studying in the offices of architects, preference being given men having had some practical experience.

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The American Institute of Architects held its Fifty-eighth Annual Convention at the Grand Central Palace and the Hotel Roosevelt, New York, April 20 to 24. Besides the usual business sessions with notable speakers, delightful entertainment was provided for the delegates and their friends. On one evening a reception and pageant were given at the Metropolitan Museum in connection with the award of the Gold Medals of the Institute. There were also private receptions and teas, an excursion, circumnavigating Manhattan Island, and many other interesting features.





ARNOLD W. BRUNNER

FROM A PHOTOGRAPH

## ARNOLD W. BRUNNER

BY FLORENCE N. LEVY

*Director, Baltimore Museum of Art*

**T**HE DEATH of Arnold W. Brunner on February 14, 1925, from pneumonia, robbed the world of an architect whose vision extended far beyond the drawing board. It was the human side of the man, his interest in every worth-while undertaking, his activity for the advancement of organizations devoted to the arts, and his personal charm and culture that endeared him to all who knew him.

As an example of what Mr. Brunner's enthusiasm accomplished there is the record of his chairmanship of the artists' section of the Liberty Loan campaign during the war. When it was announced that the quota for the artists was \$900,000 it was generally felt that the painters, sculptors and architects of New York could not possibly dispose

of such a large quantity of bonds. The writer was present at the first meeting of the committee and watched with interest Mr. Brunner's quiet yet firm manner as he assigned each task—a joke with one, a word of encouragement to another and a fund of enthusiasm that led each to do his best. The result was that the artists "went over the top" and turned in more than \$1,200,000.

Born in New York City in 1857, Mr. Brunner received his general education in the public schools of New York and in Manchester, England, while his architectural training was at the Massachusetts Institute of Technology in Boston.

From the first Mr. Brunner was interested in competitions. He delighted in submitting work anonymously and having it selected



PROPOSED BUILDING FOR DEPARTMENT OF STATE

ARNOLD W. BRUNNER

by a professional jury as the winning plan. Temple Beth-El, at Fifth Avenue and 76th Street, New York, was probably his first success in this way. Other competitions in which his design was selected as the best include the United States Post Office, Custom House and Court House in Cleveland which was completed in 1906, and the Department of State Building, designed to form part of the great plan for the City of Washington. Although the designs for the latter were approved some ten or twelve years ago, Congress has not yet made an appropriation for a Federal building programme that will include this structure for the State Department.

City planning was one of Mr. Brunner's special studies, and he was frequently called upon to serve on commissions for the systematizing and beautification of cities. Among the City Planning Commissions of which he was a member were those of Cleveland, Baltimore, Rochester, Denver and Albany. His published articles on this subject include: "Must the American City

Be Ugly?" in *Harper's Weekly* for January 15, 1910; "City and Town Planning," suggesting beauty based on business conditions, in the *Craftsman*, March, 1910; "The Business Side of City Planning," in the *National Municipal Review* of April, 1912; "Readjusting of a City for Greater Efficiency," in *The American City* for July, 1912.

For the past few years Mr. Brunner had been kept very busy with two large projects—the Capitol Park at Harrisburg, Pennsylvania, and Denison University at Granville, Ohio. Harrisburg Park was a difficult undertaking, because the existing Capitol had to be retained and other buildings grouped around it effectively. He solved it by making a balanced composition with simple and dignified buildings serving as a foil to the more elaborate old structure that occupies the end of the large court and as the approach he designed a monumental Soldiers and Sailors Memorial Bridge over the Susquehanna River. A feature of the plan is that the grounds are to be used and



MOUNT SINAI HOSPITAL, NEW YORK—OLD AND NEW GROUP

ARNOLD W. BRUNNER



U. S. POST OFFICE, CUSTOMS HOUSE AND COURT HOUSE—CLEVELAND

ARNOLD W. BRUNNER





DESIGN FOR CADET MESS HALL, WEST POINT, BY ARNOLD W. BRUNNER



CHAPEL—DENISON UNIVERSITY, GRANVILLE, OHIO

ARNOLD W. BRUNNER

enjoyed by the public. The great court, 500 feet in width, offers a fine setting for band concerts, pageants and other community gatherings. The south office building is now nearing completion. A plaster model showing the entire group is in the rotunda of the Capitol. Speaking of his habit of making models, Mr. Brunner displayed his care for the development of every detail when he once remarked: "I don't know as much as some people, so I make models of my buildings!" Thus he could study the effect of light and shade, of sculptural and mural decorations, of the relation of one building to the other.

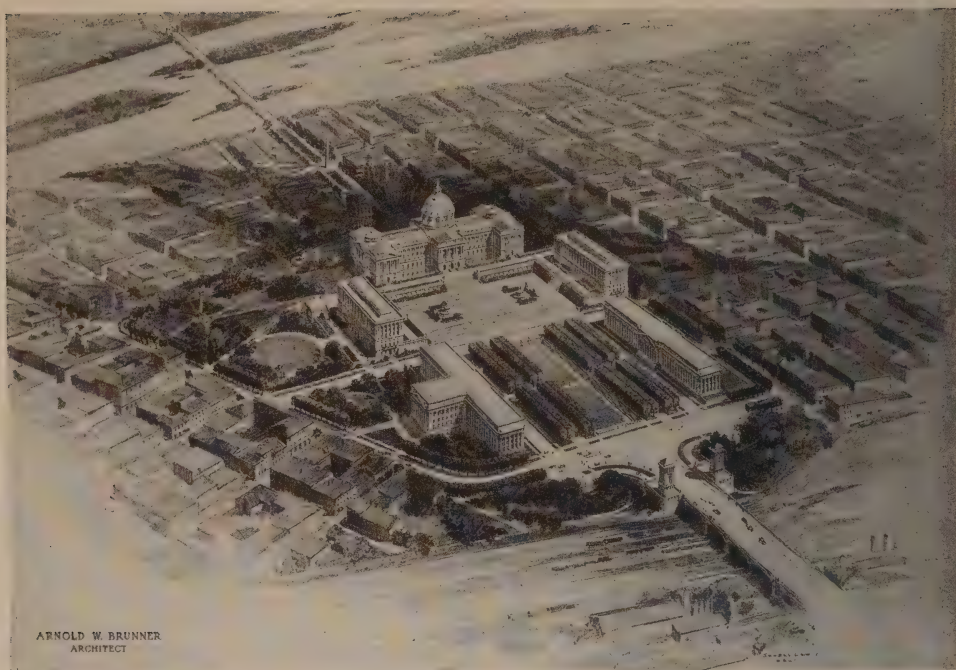
Denison University offered an opportunity for an unusual type of grouping. The hilly, wooded country suggested the lay-out. Only the chapel, Colonial in style and which crowns the hill, together with a few of the buildings in the women's group, have been completed.

In New York City, Mr. Brunner designed and erected a number of buildings devoted

to educational purposes. These include the Educational Alliance at East Broadway and Jefferson Street; the School of Mines of Columbia University; the Students Building, Barnard College; and the Lewisohn Stadium of the College of the City of New York.

The requirements of hospitals was another type of building to which Mr. Brunner gave special study. His most important accomplishment along this line is Mount Sinai Hospital. The first group, completed in 1901, included the administration building; medical, surgical, pathological, isolation, private and children's pavilions; dispensary; and nurses' training school. The recently finished group of buildings, connected with the earlier structures by a wide passageway under 100th Street, includes the Blumenthal Auditorium, the pathological building, and new pavilions for dispensary, children, private patients and servants. The whole overlooks Central Park and holds an important place among New York's structures.





GENERAL VIEW OF CAPITOL PARK, HARRISBURG, PA.

ARNOLD W. BRUNNER

The Cadet Hospital at West Point was also his work, and recently he had been awarded the contract for the erection of the Mess Hall and Drawing Academy. These two buildings gave Mr. Brunner an opportunity to show his ability in designing along Gothic lines in contrast to his more usual classical structures.

Another example of his versatility is the Moorish synagogue of the Congregation Shaaray Tefilla in West 82nd Street, while one of the most chaste classical structures in New York is his synagogue for Congregation Shearith Israel at Central Park West and 70th Street.

In service to his native city, New York, Mr. Brunner was tireless. He erected some of the first public baths, those in Seward Park and Jefferson Park, and the Schiff Fountain in Rutgers Square. When Mayor Hylan was interested in developing a group of buildings to be devoted to music and the other arts, Mr. Brunner was asked to furnish the designs. He was indefatigable in making drawing after drawing to meet the changing conditions, and if the scheme had materialized it would have given him an

opportunity to carry out some of his long cherished dreams for the advancement of the arts.

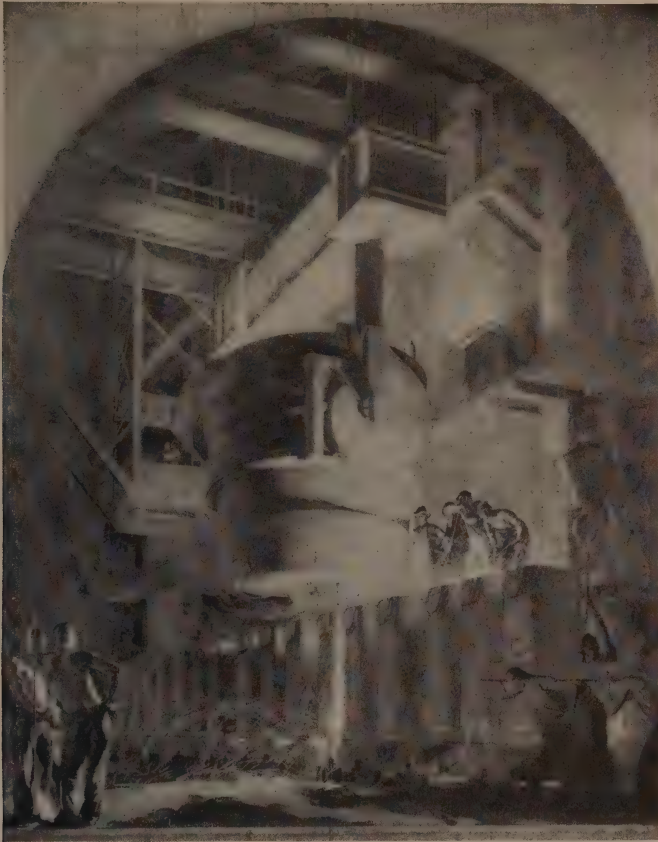
Outside of his professional work, Mr. Brunner gave of his time and knowledge in the same whole-hearted way. He was a member of the Board of Education of the City in 1902 (probably the only artist who has ever served in this capacity), and on the City Art Commission from 1908 to 1910. He had been President of the Fine Arts Federation of New York since 1918, and Treasurer of the National Institute of Arts and Letters since 1914 and held both these positions at the time of his death.

Elected a Fellow of the American Institute of Architects in 1892, he served as President of the New York Chapter in 1909-1910; one of the founders of the Architectural League of New York and its President, 1903-1904; Vice-President at one time of the National Sculpture Society and also of the American Civic Association. Perhaps one of the honors that he valued most was his election in 1910 as an Associate of the National Academy of Design and to full membership in 1916, one of the few



architects thus honored. It was the Century Club that Mr. Brunner most frequented and there, among kindred spirits, he was at his best. As an architect, Arnold W.

Brunner has enriched the world by many dignified, well-placed buildings. These will long serve to hold him in honor and remembrance.



STEEL PRODUCTION

CORA HOLDEN

FEDERAL RESERVE BANK, CLEVELAND, OHIO

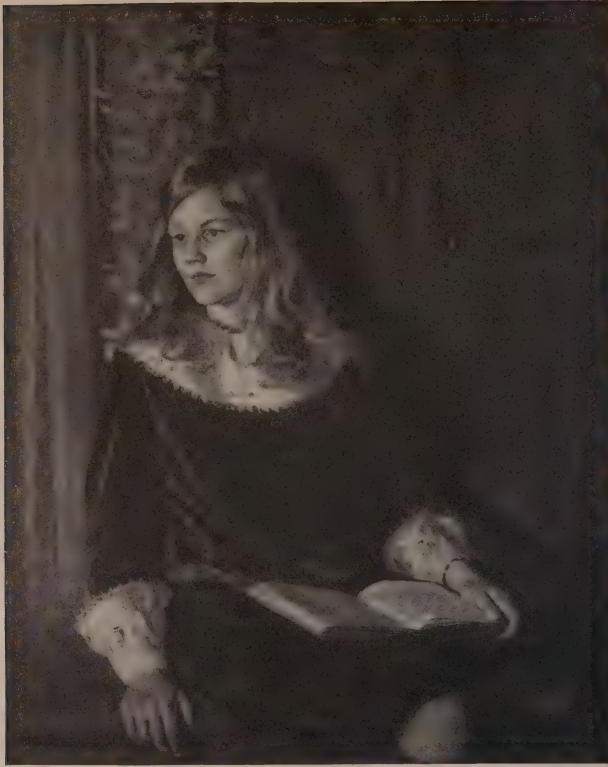
## CORA HOLDEN AND HER WORK

**D**ESIRING a large mural decoration symbolizing the chief industry of the Cleveland District for the new Federal Reserve Bank Building, Cleveland, Ohio, the architects, Walker and Weeks, gave the commission not to one of the well-known men, but to a comparatively unknown artist, a slight little woman, resident in Cleveland, Miss Cora Holden.

Miss Holden had won her laurels a year or two earlier through her various

decorations, "Separation" and "Reunion," for the lobby of the Goodyear Hall, Akron, Ohio. The figures were nearly life-size, and the color scheme brilliant to carry well in a room lighted only from the entrance doors.

The decoration for the Federal Reserve Bank is 12 x 14 feet in size. Miss Holden made studies in charcoal and in color in the mills, much to the surprise and admiration of the husky workmen, and produced a rich and harmonious scheme of color in close har-



BARBARA GREENOUGH

CORA HOLDEN

mony with the sienna marble walls of the hall.

Miss Holden comes from New England and is related to one of the oldest and finest families of the Western Reserve. Both her mother and her grandmother were physicians—pioneers in the practice of medicine by women. She is a graduate of the Massachusetts Normal Art School, and later of The Cleveland School of Art, where she is now a member of the faculty.

Miss Holden is also interested in portraiture, for which she has won honors at the

Cleveland Museum of Art and elsewhere. While she has been successful with both men and women of prominent families in Cleveland and Boston, her reputation is rapidly increasing as a painter of children's portraits.

Miss Holden's drawing is firm and truthful, her color clear, and her brush work direct and free.

The Cleveland School of Art has just released her for a year of travel and study in Europe. Spain, Northern Africa, and the Levant are included in her itinerary.

H. T. B.



SEPARATION—DECORATION IN GOOD

CN. OHIO

CORA HOLDEN

## A. F. A. CIRCUIT EXHIBITIONS

**I**N CONNECTION with May festivals in several places this year special arrangements have been made for exhibitions from the American Federation of Arts. At Spartanburg, S. C., a Music Festival will be held on May 5, 6 and 7. The Art Club is to have the paintings from the Metropolitan Museum from April 29 through May 12 which will enable them to open the exhibition before May Day and continue it for a week after the Festival is over.

The paintings by St. Louis artists, being shown this month in Emporia, Kans., will remain on view in the Plumb Memorial Building through Sunday, May 3, as the All-State Music and Scholarship contests take place from April 29 to May 2, inclusive. This brings more than three thousand high school pupils from all parts of Kansas, and the State Teachers College is particularly anxious to give them the advantage of a good art exhibit.

Thousands of people from the State of Iowa were given an opportunity to see the Metropolitan Museum Exhibition (referred to above) when it was shown recently by the Fort Dodge Chapter of the American Federation of Arts, in the New Warden Hotel. We quote from a press notice: "A very rare group of canvases has been selected for showing here. Omitting discussion of technique, the visitor to the Gallery will find good examples of French, Dutch, Italian, British and American art. From Van de Velde's 'Inn,' dating back three centuries, the compositions represent every period of work down to the early twentieth century. Marines, with the tang of the sea and a smell of salt; landscapes, soft with the green of spring; mountains, range upon range, melting into the distance; ladies of the Reynolds and Hoppner period, ruffled and disdainful; a Spanish courtyard and a Venetian moon." . . . All those who attended the Convention of the North Central section of the Iowa State Teachers Association and the sectional meeting of the Rotary had an opportunity to view the exhibit, in addition to the thousands of Fort Dodge and Northwest Iowa art lovers.

Our collection of Medici Prints—facsimiles in color of paintings by the Old Master

has just been shown in the Memorial Library Building of the Military Academy at Culver, Ind., following two earlier engagements at the Ludington Public Library in Michigan and the High School Art Club in Mansfield, Ohio. Comments given in the letters have been most interesting. The librarian at Ludington wrote: "The appreciation of the public was a great and happy surprise. The prints were exhibited in the Library Hall from March 2-6, inclusive. A coincidence was that the Woman's Literary Club had an exhibition of pottery at the same time, and the two went very well together." This Library recently became a Chapter of the Federation, and this was the first exhibition to be held there. The prints were forwarded to Mansfield, Ohio. The Faculty Director wrote: "The exhibit was a splendid success in our school. We charged but five cents admission, held the exhibition only three days and made thirty-three dollars. Everyone was enthusiastic and several prints were ordered, one being for the principal's office."

The Connecticut schools on the circuit for the Traveling Exhibition of "Prints for the Schoolroom" are sending in very satisfactory reports. A letter from the Hartford Public High School said: "The pupils adopted the exhibition at once. They spent hours selecting their favorite prints, and their choice was most interesting." The Art Supervisor of the State Normal School at Willamantic wrote: "The exhibit reached us on Saturday, and all the prints have been placed where the students may study them. The children in the Training School are as interested as our Normal School girls, for we expect to use part of the money earned at a Christmas sale for pictures. Grade V made the signs to put in the hallways and wrote an account for the newspaper. Grade VIII has already had its chance to vote for the pictures which had the greatest appeal. The Abbey pictures were most popular. . . . We are enjoying this treat to the utmost and hope to get the parents interested as well." This same exhibition is further scheduled for Danbury, Southington and Middletown, which will complete the Connecticut Circuit.



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## ART IN THE SCHOOLS

A great wave of interest in the matter of art in the schools seems to have passed over the entire country. At the suggestion of Randall Condon, the whole last day of a convention of American public school superintendents held recently in Cincinnati was devoted to the educational mission of beauty, and at that time 12,000 reprints of an editorial on the relation of art to the public schools, by William McAndrew, were distributed. Not only was that a notable meeting, with such inspirational speakers as Lorado Taft, the distinguished sculptor, a real apostle of art and now a member of our National Art Commission, and others, but evidently the result was to send the superintendents to their several homes with—as the old saying goes—"a bee in their bonnets."

Mr. McAndrew in his admirable editorial makes plain the fact that art in the schools is not merely the hanging of a picture on the wall, or the placement of a piece of sculpture

on a pedestal, or even teaching the children to draw or to paint; that it is much more than this; that it is, as Barrie once said, "the opening of the eyes" of the children to the beauty which is around them, and that it includes not merely the decoration of the walls but the design and the character of the school building itself. "It seems logical," he says, "to argue that a nation founded to secure to man life, liberty, and the pursuit of happiness, a nation proposing to secure this, as the Founders proposed, through public education, must make much of art in its schools." The theory that government, and—by an American consequence—schools, are instituted to give all men under it a right to life, was never stressed in any educational literature or convention, he says, until recent years, but now, he says, he hears it even at the cross-roads. "Every child has a right to a full life, including the expanse secured from health, beauty, music, literature, nature, art. This is the declared mission of the public school."

There are others, evidently, who think the same way, for, according to Mr. McAndrew, in Cincinnati, in Winchester, in Evansville (Ohio) and, let us hope, in many other places "there are some public temples of teaching that preach beauty to every passer-by and promise happiness to every child who comes in." "Edward McClain, of Greenfield, Ohio, has given his town an art center in the form of a public school in which are paintings, pictures, statuary, tiles, and vases. Asked what his idea is, he said: 'I understand the makers of America repeatedly asserted that the object of the concern they organized, entitled The United States, was a happier community than hitherto known. I consider it the civic duty of every American to add to the happiness of that part of the community nearest to him the most that he is able. As the purpose of works of art is the joy and refreshment of man, it seems to me that I should make use of this means in our town in connection with its schools.'"

It is a very good thing, undoubtedly, to put pictures and other works of art in schoolrooms and schoolhouses, but it is a much more important thing to make our schoolhouses in themselves works of art in order that they may provide an environment for the children which will be in itself artistic



ATTRACTIVE NEW SCHOOL HOUSE

BLOOMFIELD HILLS, MICHIGAN

and beautiful. This does not necessarily mean extravagance; indeed it would be ill-advised if it did. Beauty is not dependent upon elaboration or extravagant cost; it is found rather in fine design, suitable use of material, proportioning of spaces. What is finer than the old, so-called Colonial design in architecture? What more satisfying in the way of beauty than the simplicity of the old buildings, for example, on the quadrangle at the University of Virginia?

America has made great progress in this particular. Not only have we the instance of the schoolhouse or houses already mentioned, but others. For instance, one lately built in Michigan on a country estate not far from the city of Detroit—a beautiful building designed in the style of the English half-timbered Tudor, eminently appropriate to its setting and to its use, yet a building which cannot fail to have its influence on those who are fortunate enough to pursue their studies therein. It is a public school.

*The Architect*, a British architectural

magazine, issues regularly pictorial supplements of notable buildings. The issue of March 13 carried by way of pictorial supplement two pictures of the Alhambra, Granada, and one of the State Normal School, Glassboro, New Jersey. What would the "little red schoolhouse" have thought had it known that some day one of its lordly descendants would find itself in such company!

How much the little red schoolhouse figures in the history of America—the up-building of character; how plain it was but how much better than the hideous factory-like structures which in some cities today have taken its place! Education never has been and never can be a matter of quantitative production, and until we are able to provide beautiful environment for our public teaching we can hardly expect to bring forth beautiful results. The great public schools, so called, of England are not decorated in the ordinary sense of the word; the walls are not hung with pictures, orna-

mented with casts, but they are so essentially in themselves works of art that they have a distinctly refining, elevating influence upon those who are educated therein. Art in its truest sense does not supply a veneer for life; it is a part of life, an inherent part, and the mere introduction of pictures and casts in schoolrooms, no matter how excellent they may be, will not accomplish the end desired if they are merely oases in a desert.

## NOTES

ART MUSEUM  
NEWS

A building for an art gallery has been given to Spokane, Wash., by Mrs. W. W. Powell. Formerly the home of her mother, it is a large residence of about sixteen rooms, well suited to art exhibitions and lectures, and will be known as the Grace Campbell Art Museum. Until the organization of an art association to take permanent charge, the property is held in trust by Mrs. B. L. Gordon, President of the Eastern Washington Historical Society, which sponsors the Spokane Public Museum. The room in the latter institution which was recently fitted as an art gallery, will continue in use for traveling and loan exhibitions until the securing of a sufficient fund for the new art museum project.

### *School for Museum Workers*

Simultaneously with the opening of the Newark Museum's new building next October, will also be opened a school for museum workers. The course will be of nine months' duration and will include class instruction and practical experience in all the forms of activity and management carried on in the Newark Library and Newark Museum, notably including the adjustment of the latter to its new quarters and special clientele. The faculty will be composed of staff members of both institutions. The importance given to library instruction is felt to be justified by the similarity of its work and problems and those of the museum. Practical experience in docentry will be gained by the students' explanation of the Museum's various exhibitions to visitors. As only twelve students will be admitted to the first class, they will have the benefit of much individual attention to their par-

ticular talents and capacities. Candidates for entry must be college graduates under 30 years of age, of general ability and attractive presence, and must have recommendations as to their fitness for this particular type of work. The confidence of both the Museum and Library of Newark in the expediency of this course is seen in their purpose to add to their staffs several of the twelve students at the end of the nine months' work, as expressed by John Cotton Dana, director and librarian, respectively, of the institutions.

### *Bureau of Information*

The Pennsylvania Museum in Philadelphia has lately established a bureau of information for the identification of works of art, the services of which are free to collectors. The quality of their possessions will be ascertained upon request, assistance rendered in new purchases, and aid given in the restoration of objects of art. The bureau has been divided into three sections, applied art, oriental art, and paintings, each under the curator of its particular subject at the museum. Each of these departments possesses a library of reference books, photographs and illustrations. Such a bureau gives promise of aiding also in the suppression of spurious works of art, which are at present such an overwhelming source of income to unprincipled imitators and dealers.

### *Gift for Dayton*

A gift of \$5,000 has been received by the Dayton Art Institute; \$3,000 of it is to be added to the permanent endowment now amounting to \$14,000, and the remainder may be used for current expenses.

### *Acquiring Exhibits*

A new plan for acquiring museum exhibits is to be tried by the Montclair Art Museum of Montclair, N. J. The plan is embodied in a letter sent by the Art Committee to all members of the Art Association, and is as follows:

"So far, all the Works of Art, as well as the land and the buildings, have been given. The whole beautiful property has been a series of gifts. It seems an appropriate time now for the members to avail themselves to assume responsibility for the further growth of the exhibits. A moderate annual



subscription by members would accomplish this. The opportunity is at hand. A special committee has been appointed, whose duty it will be to organize the members who wish to be part of this movement to secure a Picture-buying Fund.

"The plan is, to have the regular Art Committee select several pictures from time to time, as the funds permit, and to submit these at the Museum to the subscribers to the Picture-buying Fund who will vote for the picture or pictures they prefer, or to vote against any or all, if they wish. Subscribers to this fund will be entitled to One Vote for every Twenty-five Dollars they subscribe. The pictures receiving the greatest number of votes to be purchased for the permanent collection by the Director. Subscribers of less than Twenty-five Dollars to be entitled to one-fifth of a vote for every Five Dollars they subscribe."

#### *Fenway Court Open*

The Isabella Stewart Gardner Museum in Boston is now open to the public on Tuesdays, Thursdays and Fridays from 10 a. m. to 3 p. m., when the admission fee is fifty cents; also on Sundays from 1 to 4 p. m., when admission is free. The Museum is closed on legal holidays. This announcement will be of special interest to those who are planning to be in New England this summer and affords an opportunity, of which all art lovers will wish to avail themselves, of visiting this notable collection.

Nearly \$1,000,000 was received during 1924 by the Boston Museum of Fine Arts through bequests and gifts from about fifty individuals and groups. The largest single legacy was a quarter of a million in real estate from Alexander Mosely to form a permanent fund. Another legacy, \$180,000, from Maria A. Evans, is unrestricted as to principal and income. Several gifts in five figures were received, among them a bequest of \$25,000 from Mrs. Robert Shaw Russell for concert support; from the John L. Gardner estate, about \$81,000; a memorial fund of \$20,000 from Mrs. Horatio G. Curtis for her husband, the income to purchase prints; and several others.

The Museum spent about \$314,400 for additions to its collections in 1924.

Excavation has been nearly completed and construction contracts agreed to for a new wing to the Museum, sufficient funds for which (over \$230,000) were contributed during the year. This new wing is expected to be completed within a year. It conforms to the original lay-out of the Museum and will be devoted to Western Art, making available space, now occupied by this section, for other departments. Several rooms already owned, but stored for lack of space, will be exhibited and furnished in their respective periods. Among these are a Georgian Room and a Louis XVI Room, given by Mrs. Frederick Thomas Bradbury in memory of her brother, George Robert White, a former trustee and benefactor of the Museum.

Three free concerts were given at the Boston Museum in 1924 by the Boston Symphony Orchestra, the Harvard Glee Club and the New England Conservatory Orchestra, with an attendance of 7,943, an increase of 1,326 over the previous year. Admissions to the Museum totaled 406,427, an increase of 22,681 over the year before.

EASTERN AND WESTERN ARTS ASSOCIATIONS MEET

The annual convention of the Eastern Arts Association was held this year at Springfield, Mass., from April 22 to 25, at which time an excellent and interesting programme was provided. Among the many topics discussed were: "Objectives of Art Training," presented by Mr. Douglas J. Connah, Director of the New School of Design, New York; "Reviewing a Quarter Century of Public Art—Have We Made Good?" by Mr. C. Valentine Kirby, State Director of Art Education in Pennsylvania; and "Everyday Art," by Mr. George C. Greener, Director of the North Bennet Street Industrial School, Boston.

The Western Arts Association will hold its 31st annual convention in Memphis, Tenn., May 5, 6, 7 and 8. This will be the first meeting of the Association to be held in the south and promises to be a notable one. The sessions of the convention will be held in the new municipal auditorium, seating 13,000 persons, and numerous educational and social features are planned

for the delegates. Speakers at this meeting will include Mr. Henry Turner Bailey of the Cleveland School of Art, Miss Anna V. Horton of the Cleveland Museum, Mr. Franz Aust, Associate Professor of Landscape Design at the University of Wisconsin, and other well-known authorities.

A feature of the convention will be a reception at the Brooks Memorial Gallery, where there are being shown during the month of May, forty of the selected American paintings recently exhibited in the Biennial Exposition of Art in Venice.

An interesting and important exhibition of mural paintings, the first of its kind to be held at the Art Institute, was shown in the galleries of the museum during April. This exhibition, which was assembled and shown first in the Brooklyn Museum under the auspices of the Society of Mural Painters, consisted of works by many of the most distinguished mural painters of the present day, not only in this country but abroad. Among the French artists exhibiting were Puvis de Chavannes, Albert Besnard and Maurice Denis. American artists represented included Elihu Vedder, Frederick C. Frieseke, F. Luis Mora, Julius Rolshoven, La Farge, Robert Chanler, and many others.

Other exhibitions on view at the Art Institute during April were paintings by Maurice Prendergast; sculpture by Nancy Cox-McCormack; drawings, woodcuts, etchings and blockprints by C. O. Woodbury; paintings by Edward Buk Ulreich; eighteenth century French furniture, and paintings by the Arts Club of Chicago; and photographs by the Chicago Camera Club.

An exhibition of drawings by Muirhead Bone, the well-known English artist, was shown at the Art Institute during the latter part of March. The collection included a variety of scenes, among them a number of drawings of our own New York City, made by the artist on a recent visit to this country.

An organization known as "The Orientals" has lately been formed in connection with the Oriental Department of the Art Institute. The purpose of this society is to stimulate interest in and encourage and assist the growth of the Chinese collections. The Departments of Prints and of Decorative

Arts have for some time had similar affiliated organizations. The occasion of the formation of this latest society was the opening of an exhibition of Chinese ceramics in the Hutchinson Wing of the Institute during the month of March. Additions to the Art Institute's Oriental collections are constantly being made through gifts and purchases, and it is hoped ultimately to remedy the gaps which still exist.

The Art Institute is to be congratulated upon having acquired a representative collection of eighteenth century French color prints—the first of its kind, it is said, to be included in any museum in this country. These prints were purchased for the Print Department by a number of interested individuals and societies, from an exhibition held at the Art Institute last season. They are in aquatint, crayon and pastel, and are by such well-known artists as Janinet, Debucourt, Descourtis and Lecoer.

From the exhibition of works by artists of Chicago and vicinity held at the Art Institute recently, the Municipal Art League of Chicago purchased for its permanent collection a painting by Edgar A. Rupprecht entitled "A Summer Visitor."

The number of paintings by members of the Taos group which were shown in this exhibition gave proof of the popularity of this colony with the Chicago artists. Among those having permanent studios there are Walter Ufer, Victor Higgins, E. Martin Hennings, Joseph A. Fleck, Frank Hoffman, and Irving Manoir. One of the most recent additions to the Taos Colony is a Finnish artist, Axel Gallen-Kallela, an exhibition of whose works was shown at the Art Institute last year.

For those of its members contemplating a trip to Europe the Art Institute is offering a series of talks by members of the Museum Staff on points of special interest for those traveling abroad. Among the subjects already presented are "Picturesque Italian Hill Towns," by Mr. Charles Fabens Kelly, Director of the Department of Oriental Art; "What to see in Greece," by Miss Helen Gardner; and "What to See in Spain," by Mr. Hardinge Scholle. These lectures have been largely attended and have aroused more than ordinary interest in summer trips to Europe.

Miss Edith R. Abbot, senior instructor of



"UNFETTERED"

BY

ALBIN POLASEK

SHOWN IN ANNUAL EXHIBITION  
PENNSYLVANIA ACADEMY OF FINE ARTS

the Metropolitan Museum of Art, has recently visited the Art Institute and delivered a lecture in Fullerton Hall on "Italian Renaissance Painting."

The preliminary competition for the 1925 traveling scholarships to be awarded students of the School of the Art Institute was held

on April 4. This competition was open to students of the school who were American citizens and who had been enrolled in the school for two years. The four scholarships offered this year were the William M. R. French Scholarship of \$1,000, the Bryan Lathrop Scholarship of \$800, the John Quincy Adams Scholarship of \$750, and the American Traveling Scholarship of \$125.

The jury for the Second LANDSCAPE Landscape Exhibition held ARCHITECTURE recently at the Southwest Museum, Los Angeles, under the auspices of the Pacific Coast chapter of the American Society of Landscape Architects, rendered an interesting report covering the various exhibits submitted, and announcing the following awards:

Under the division of Parks, awards were made to Recreation Park at Long Beach, Calif., Mission Beach and Bird Rock at San Diego, all laid out by Cook and Hall, and to William Land Park at Sacramento, by Frederick D. Evans. Awards for residential development were given to the residences of Mr. and Mrs. Walter S. Young at Pasadena, rendered by Helen Deusner; of the Misses Davenport at Pasadena, Mrs. Mary Stewart at Montecito, and of Mrs. G. W. Gates at Pasadena, all by Florence Yoch; to the home of Mrs. Franklin Booth at Hollywood, rendered by Charles G. Adams, and to the garden details of the estate of Mr. Ben R. Meyer at Beverly Hills, rendered by Paul G. Thiene. The first and only award for a country club went to that at Green Bay, Orange County, rendered by Cook and Hall. Under the division of Institutions, awards were made to the College of Agriculture at Davis, Calif., and the Citrus Experiment Station at Riverside, Calif., both by John Gregg. Honorable mention was awarded designs for the Civic Center of Los Angeles submitted by Cook and Hall and by William Lee Woollett.

Special mention was made of the park system of Santa Barbara, designed by Olmsted Brothers. As this was not entered in the competition, however, no award could be made to it, but the following comment was included in the jury's report: "Few communities in the California South-



land are bestirring themselves in making adequate and timely recreational provisions. The enormous portent of such delinquency cannot but have a serious and unfavorable impress upon the future welfare of the communities themselves and society in general. Santa Barbara has made a notable contribution to the region and brings inspiration to itself in its act of initiating a general layout of a park system and recreational scheme."

An interesting feature of this report, rendered by two landscape architects, a sculptor, an architect, an engineer and a professional city planner, is that even in cases where the award was made it was accompanied by criticism and that the weak as well as the strong points of the winning designs were pointed out.

BROOKLYN INSTITUTE The Brooklyn Museum has been showing during April a most interesting large exhibition of Modern British Prints—etchings, lithographs, woodcuts and mezzotints. The collection numbered approximately two hundred and thirty prints by such distinguished artists as Frank Brangwyn, George Soper, Charles H. Shannon, George Clause, Alfred Hartley, C. R. W. Nevinson, Charles Sims, Edward J. Detwold, and Norman Wilkinson, to name but a few. This exhibition was the result of an invitation extended last autumn by the Print Department of the Museum to Mr. Hesketh Hubbard, himself an etcher and organizer of the Print Society of England, to assemble and send to this country a collection of modern British prints, the only limitation upon Mr. Hubbard being that he should not include in the collection any prints that had already been exhibited in greater New York.

NEW FELLOWSHIPS IN ART A preliminary gift of three million dollars for the endowment of the John Simon Guggenheim Memorial Foundation Fellowships for advanced study abroad was recently announced by Mr. and Mrs. Simon Guggenheim of New York. The purposes of this Foundation are "to improve the quality of education and the practice of the arts and professions in the United States, to foster search, and to

provide for the cause of better international understanding." A bill for a special charter for the Foundation has already been passed by the legislature at Albany, and the first national awards will be made for the academic year 1925-26.

These fellowships hold no restrictions as to age limit, the subject to be studied, or the place where study is to be pursued. The amount of money available for each will be approximately \$2,500 a year, but may be more or less, depending on individual needs. It is the purpose of the Foundation, after the first year, to maintain annually from forty to fifty fellows abroad.

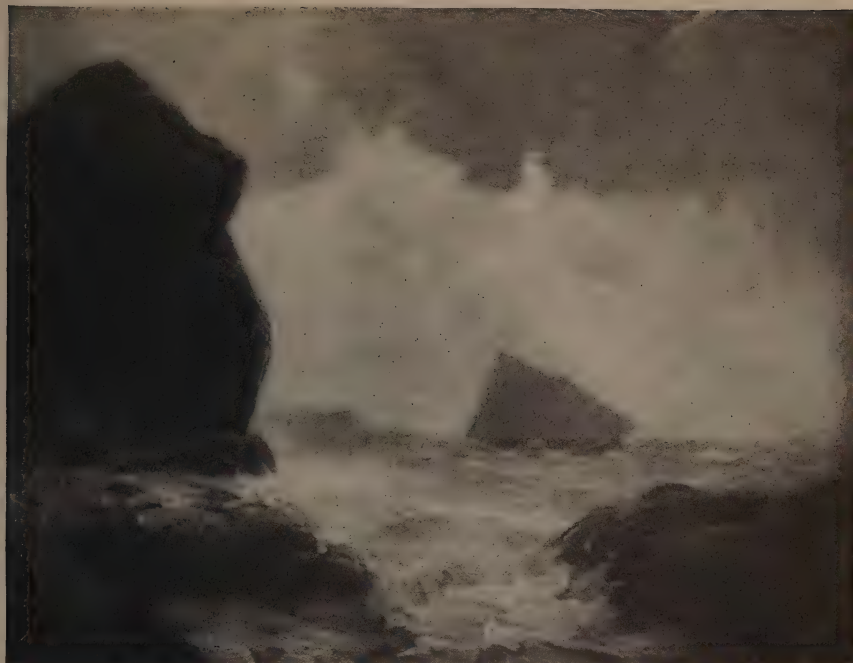
The donor of this munificent gift was formerly United States senator from Colorado. The Foundation is a memorial to his son, John Simon Guggenheim, who died in 1922, and was established with the idea of supplementing the Rhodes Scholarships by providing a similar opportunity for study for older students of proved ability, and for women as well as men. In making the announcement of the gift Mr. Guggenheim said: "I earnestly hope that the Foundation may be of permanent benefit to those appointed to the fellowships which it provides, and by means of their study and research, as well as through the contacts which they establish, to our entire nation and to the world."

Among those serving on the Educational Advisory Board of the Foundation are two representing the arts: Mr. Thomas Whitney Surette, the well-known authority and lecturer on music; and Prof. William Emerson, Head of the Department of Architecture, Massachusetts Institute of Technology.

The executive office of the Foundation will be maintained in New York, at 2300 Pershing Square Building. The Secretary in charge is Mr. Henry Allen Moe.

AT THE ALBRIGHT GALLERY Ivan Mestrovic gave Buffalo something to talk about on the occasion of his exhibition of 94 pieces of sculpture at the Albright

Art Gallery, during the month of March; in fact it created more discussion, more enthusiasm and more controversy than any show that has come to the Gallery for some time. The great majority of visitors were taken by surprise on their first visit, but



THE SQUALL

HENRY B. SNELL

SHOWN IN THE RECENT EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

the exhibition had the effect of bringing people back three and four times. About 8,000 attendance was recorded. The artist accompanied the exhibition and aided in the installation. He remarked that his work had never been shown to better advantage in America than when shown in the Albright Art Gallery Sculpture Court. The Gallery purchased for its permanent collection his "Innocentia," a masterful and sensitive piece of carving in pink marble, done in his earlier period.

Coincident with the Mestrovic exhibition was a smaller one-man exhibition of sculpture by Cecil Howard, a former student of the Albright Art School, under Earle Fraser; though less imaginative, the Howard exhibition was impressive, and well attended. The "Dancer" was purchased by the Gallery for its permanent collection.

The Sixth International Photographic Salon held by the Buffalo Camera Club was shown in the south galleries during the month of March. The exhibition was regarded as a distinct improvement over previous exhibitions of this kind. Four

hundred prints were shown. There were generous sales.

The commission lately appointed by the Secretary of Commerce of the United States to visit and report upon the International Exposition of Modern Decorative and Industrial Art in Paris this summer has made the following announcement concerning the program of the Exposition:

The International Exhibition of Modern Decorative and Industrial Arts at Paris will occupy The Esplanade des Invalides, the Alexandre III Bridge and the gardens of the Cours la Reine, the entire Grand Palais; and the quays of the Seine, from the Concorde to the Alma Bridge. Practically every foreign country will exhibit its artistic products.

In the words of the official printed program, "Works admitted to the Exposition must show new inspiration and real originality. They must be executed and presented by artisans, artists, manufacturers



NURSERY PLAY TABLE FOR MASTER SKINNER

BY MR. AND MRS. ORRIN E. SKINNER

SUBJECTS AT EITHER END ILLUSTRATE "JACK AND THE BEAN STALK," "LITTLE BO-PEEP," "ROCK-A-BY BABY," AND OTHER NURSERY RHYMES. DECORATIVE BORDER MADE OF ALPHABET AND NUMERALS. SIGNATURE CHARLES SKINNER, HIS TABLE

who have created the models, and by editors, whose work belongs to modern decorative and industrial art. Reproductions, imitations, and counterfeits of ancient styles will be strictly prohibited."

The hall and galleries of the Grand Palais of this building are assigned to receive in a sumptuous setting the products of trades and industries "de luxe."

Collective exhibits of French and foreign artists and manufacturers will be shown in separate pavilions, on the Cours la Reine, along the quays, and upon the Esplanade.

Less important groups or individual exhibits will be located in galleries of the Esplanade des Invalides.

For the first time an international exposition is to be held that will be confined to examples of decorative and industrial art conceived in the modern spirit—a very significant event in the history of the arts.

The Exposition represents a very important milestone in the long stretch of years from the time when the machine replaced the craftsman as the labor element

in producing industrial art—years that were marked for half a century by awful examples of the florid and ornate and in later times by slavish copying of the older forms and methods. Of these later years, M. Clouzot, Conservateur of the Musee Galliera, has said "we assist at the extraordinary spectacle of a society which is heated by steam and lighted by electricity, which travels by automobile and converses by telephone, living in a decoration of the period when Mme. de Maintenon was carried in her chair and when Mme. de Sevigne wrote letters which required fifteen days to reach Brittany."

The modern movement, of which the fruits are to be displayed at the coming Exposition, began some thirty years ago largely in the field of ceramics and glass. The Paris Exposition of 1900 stressed one phase that survived for but a short period.

In 1905 the movement gathered headway again, this time on a much simpler and saner basis and one that involved qualities far more suited to the requirements of the



modern home. During the last twenty years the movement has spread all over continental Europe and has enlisted the efforts of the most talented designers of half a dozen countries. The new quality of design embraces furniture, textiles, wall-papers, ceramics, glass, iron and other metals, rugs, hangings, lighting fixtures, in short all those elements that enter into use and decoration of the modern home.

Sioux City, Iowa, now has a permanent art gallery, occupying the entire eighth floor of the Court House, which was re-decorated and arranged by the Society of Fine Arts. Skylights furnish ideal natural illumination by day, while drop-lights have been installed for evening exhibitions. The opening of the galleries was marked by the unveiling of fifty canvases, mostly by English artists dating from the seventeenth century, and a few contemporary copies of old masters. This collection belongs to a resident of Sioux City and was brought from England less than a year ago. Two women artists act as guides in the gallery, where brief explanations of the life and works of John W. Norton and Alphonso Iannelli, mural painter and sculptor, respectively, whose works are in the Court House, are given every afternoon. A series of exhibitions has been planned.

On January 31 the Pasadena Art Institute completed formal organization, and on February 3, the doors of the building hitherto known as Carmelita Gardens House were opened for a private view under its new name of Pasadena Art Institute. The rooms were filled for the occasion with a loan collection gathered from local sources which included paintings, many of them from the collection of the president of the Institute, Joseph E. Tilt, prints, ceramics, a remarkable group of wood-carvings by a Blackfoot Indian, and examples of the work of a young Bulgarian sculptor, A. Katchamkoff, who is at present working in Pasadena.

The new Institute, like the recently incorporated Pasadena Historical Society, is the direct outcome of Pasadena's jubilee year, the first use of Carmelita Gardens

House for exhibitions of art and historical material having been made during the celebrations under the auspices of the Chamber of Commerce. Six thousand people visited that initial exhibition. Since then Carmelita Gardens House has been almost continually occupied by art exhibitions of various sorts, public interest in which has paved the way for the organization of the present center.

The ultimate aim of the Institute includes the erection of a new museum building and the development of an art school. For the present, however, effort will be concentrated upon the gathering of collections and the acquisition of an art library.

The organization provides for twenty-five directors, four of whom shall be city officials, the other twenty-one to be elected by the executive committee of seven.—*From The Museum News.*

A replica of the Parthenon in Nashville, Tenn., has been externally completed save for the frieze and bronze portals. It is accurate in every other detail, even to the sculptures of the pediments and metopes. Those of the pediments were the joint work of Leopold F. Scholz and Belle Kinney, who spent many months in an examination of all existent data upon the subject, including casts of the Elgin Marbles in the British Museum, ordered for the occasion, and the Jacques Carrey drawings. The sculpture of the metopes was reproduced by George Julian Zolnay. Russell E. Hart was architect for the building itself, which is composed of a cement and gravel mixture, having the durability of stone, a surface of admirable texture and a uniform tone. The prohibitive cost of marble made its use out of the question.

This reproduction is said to be the first ever carried through to completion. It was originally the idea of a resident of Nashville, to recreate the Parthenon as a temporary exhibition for the Tennessee Centennial Exposition in 1897. The usual perishable materials were employed in building it and endured for about twenty years, but about a decade ago, it began rapidly to disintegrate. The Board of Park Commissioners of the city of Nashville then determined to

reconstruct it in permanent material, actual work beginning in 1921.

There has been as yet no official announcement as to what use will be made of the Parthenon. It is in the center of the educational section of Nashville, including Vanderbilt University, George Peabody College for teachers, Ward Belmont, St. Cecelia, Fisk University, and similar institutions. Mrs. J. C. Bradford, President of the Nashville Art Association and Chairman of the City Art Commission, has suggested an interior for the Parthenon similar to that of the Hall of Sculpture at Carnegie Institute in Pittsburgh, and has received the consent of Homer Saint-Gaudens, Director, and the Board of Trustees, for such an adaptation, which would render the Parthenon suitable for a museum.

The Nashville Art Association has appointed a committee on a constitution and by-laws for the proposed museum for the city. It has been active in behalf of a resolution to protect the Parthenon from possible encroachments of commercial buildings in the vicinity, and is to present a legislative bill to the proper authorities. The American Federation of Arts' recommendation for space in every schoolroom in the country for the appropriate placement of works of art is also receiving the support of the Nashville Art Association.

A definite sign of progress is seen in the organization of local art exhibitions increasing numbers throughout the country. Among those which have become annual events firmly established by many years of repetition is the Annual Exhibition of Work by Indiana Artists and Craftsmen held for the 18th time at the John Herron Art Institute during March. It included 178 exhibits, oil paintings, water-colors, pastels, sculpture and craftwork. William Forsyth was the recipient of the Jessie Spalding Landon Prize of \$200 for his painting, "The Bridge." "Still Life," by Carrol Klinger, received the Holcomb Prize of \$100, which may be given only to an artist legally resident in Indiana at the time of the exhibition. The same artist may not receive it twice in succession nor more than twice in all. Mr. Forsyth is thus ineligible

to this prize. The Art Association Prize of \$150, awarded under similar conditions, went to Robert Davidson. First and second prizes for work in the art crafts class were also awarded.

Over 150 Indiana artists exhibited paintings in an exclusive "Hoosier Salon" in the art galleries of Marshall Field and Company, Chicago, during March. The show, sponsored by the Daughters of Indiana, with the aid of members of the Indiana Society of Chicago and of alumni societies there, of various Indiana universities, opened on March 7 with a private view and reception to the exhibitors. Among them were such famous names as Wayman Adams, T. C. Steele and John T. McCutcheon, who lent a group of original drawings and was one of the prize fund committee. Prizes totaling \$2,000, offered by natives of Indiana, were awarded by a jury of noted artists. Not only was every important city in Indiana represented, Indianapolis alone sending 42 canvases, but "Hoosiers" in Europe and many parts of this country sent pictures. In addition there was a loan collection of paintings directly connected with the state, such as a portrait of James Whitcomb Riley and studies of Indiana types.

The Daughters of Indiana held an annual luncheon, and every day witnessed social festivities of some nature in connection with the exhibition.

A concert on old musical instruments by artists in eighteenth century costumes was the beautiful and unusual way in which the Cincinnati Museum Association recently called attention to its large collection of musical instruments, augmented by loans for the occasion from private collectors. The program was given by members of the Woman's Club Music Department under the direction of Mr. Carl Wunderle, upon the treble viol, clavichord, spinet, viol da Gamba, viola d'amore, cithre and lute. Many other old instruments were displayed in the gallery where the concert was given, and as interludes to the musical numbers, a lecturer gave short explanatory talks regarding these instruments. The musical numbers were all

compositions of the seventeenth and eighteenth centuries, by Bach, Handel, Gluck and their contemporaries, particularly in harmony with the period of the instruments.

A group of 162 paintings, drawings and etchings by contemporary Russian artists was on exhibition at the Cincinnati Museum during the last three weeks in March. This group was selected from the much larger exhibition shown in New York a year ago, sent by 100 Russian artists in an endeavor to acquaint this country with the efforts being made, under adverse circumstances, to continue the national art of Russia, developed under academic influences before the war.

The Denver Art Museum IN DENVER has recently received \$50,000 to establish a lecture-course fund, the largest gift of such a nature to any museum in the United States, and comparable to the Scammon fund of the Chicago Art Institute. It was made by Miss Florence Martin, a Denver cultural leader and philanthropist, and is a memorial to Major and Mrs. William Cooke Daniels. The courses will be known as the Cooke-Daniels Memorial Lectures. The interest on this fund will be used to bring to Denver numerous lecturers on a variety of art subjects, and in addition, if present plans mature, there will be one outstanding feature annually, probably a course delivered by some nationally famous authority on a subject of universal appeal.

A gift of \$3,000 was made to the Denver Museum in 1924 by the city council; and \$4,500 has been raised toward a new art gallery to be erected adjoining Chappell house, which has been mortgaged to secure the remainder. Excavation is now in progress upon the site.

The largest membership drive in the history of the Art Museum has lately been launched with an objective of securing nearly \$50,000.

An exhibition of paintings by fifty American artists, mostly members or associates of the National Academy of Design, was on view in the Public Library throughout March. At Chappell House, water-colors of the west were shown during the greater part of the month, with the last week given over to a display of hand-wrought jewelry

by Frank Gardner Hale, during which the Boston craftsman lectured upon the subject of hand-wrought jewelry. Dr. Lauro de Bosis, of the Royal University of Rome, delivered a series of three lectures on art subjects before as many Denver organizations.

During 1924, the Denver Art Museum held 46 exhibitions, 22 of which were of major importance, some of them preceded by evening receptions. Twenty-five lectures and thirty musical programs on Saturday afternoons were among the Museum's other activities throughout the year.

A collection of about sixty autochromes of the great stained glass windows of the world was shown at Chappell House for a few days toward the end of March.

A class in artistic photography at Chappell House, under direction of a graduate of the Clarence White School of Photography in New York, is under consideration. A course of instruction in anatomy is being given weekly at the Colorado general hospital, by a member of the University of Colorado medical faculty to the life and commercial art classes of the Chappell School of Art. The School has secured Ernest L. Blumenschein for its staff at the Santa Fe summer branch, while Birger Sandzen is to have charge of the Estes Park summer branch.

INNESS CELEBRATION IN NORTH DAKOTA The Grand Forks Committee of the Fatherless Children of France has arranged a George Inness Centenary Celebration which takes place this month. The American Federation of Arts was asked to make up a small special exhibit of Inness prints including such subjects as "Peace and Plenty," "Sunset Splendor," "In the Valley," "Autumn Oaks," "Medfield Meadows," "After the Shower," "Woods and Sunset," "Spring Blossoms" and "Rising Storm." This group is to be shown in at least five different places and the schedule so far arranged includes Grand Forks, Mayville, Valley City, Fargo and Bismarck. At Grand Forks the exhibit will be shown first for one night in the Franklin Club, then for two days in the Carnegie Library and for a week in the State University with probably a special programme on May 1. The Director of the



Art Department of the State University of Grand Forks has arranged this tour of North Dakota colleges and it has been suggested to the librarian at Billings, Montana, to cooperate with the educational institutions in that State in showing these prints in the summer sessions.

A supplementary exhibit of eight prints has been obtained from the Art Institute of Chicago so that there will be twenty prints in the exhibition. The Grand Forks Committee has prepared all the material necessary to go with the exhibition as publicity. It is also hoped to obtain a portrait of George Inness for the tour as well as some prints of George Inness, Jr.'s, pictures.

The Federation feels special interest in such efforts on the part of outlying districts to encourage art appreciation and this plan ought to prove of real benefit to the clubs and colleges on the circuit.

#### ART IN WASHINGTON

At the Corcoran Gallery of Art during the month of April there were shown three special exhibitions of unusual interest and note—a collection of paintings in oil and water-color and of etchings by Anders Zorn, the great Swedish artist; paintings made in Spain of Spanish subjects by Maurice Fromkes, a contemporary American artist, and portraits and scenes in silhouettes cut by Baroness Maydell, a Russian artist who has recently taken up residence in New York.

At the National Gallery of Art during the latter part of March there was shown an interesting exhibition of recent miniature portraits by Alyn Williams, President of the Royal Miniature Society of London; and of portrait busts in bronze and plaster, relief portraits, medallions and carvings in precious and semi-precious stones by Cecil Thomas, likewise a British artist and a member of the same society. Mr. Thomas has recently spent several weeks in Washington, during which time he made a portrait bust of Sir Esme Howard, the British Ambassador.

At the Smithsonian Institution, Department of Graphic Arts, there was shown during March a charming exhibition of etchings, aquatints and mezzotints by John Taylor Arms, of Fairfield, Connecticut, which was followed in April by a fine collection of etchings by Ernest Haskell, another

well-known American etcher. On an afternoon during the period that his exhibition was on view Mr. Arms gave an interesting demonstration in the Smithsonian Building of "How an Etching is Made."

The Phillips Memorial Gallery showed during the latter part of March and the first part of April an exhibition of twelve oil paintings by Ernest Lawson, all of which are owned by the Gallery; this was followed by a special exhibition of paintings by Childe Hassam.

The Arts Club of Washington has shown a series of interesting exhibitions during the past few months, among which mention may be made of a collection of portraits by Donald Victor Newhall of New York, an exhibition of colorful paintings by E. Ambrose Webster, of Provincetown, Mass., oil paintings by Hugh Breckenridge of Philadelphia, water-colors and woodblock prints by W. B. Hazelton, of Boston, all of which were shown in March, and finally, in April, a group exhibition of small paintings by four Baltimore artists, and a collection of oil paintings by Marguerite C. Munn and Eleanor Parke Custis, local artists.

At the Vandyck Gallery during the early Spring Mrs. Marion Boyd Allen of Boston held an exhibition of her works—portraits and figure studies, landscape sketches and flower paintings—which attracted much favorable attention.

On the invitation of the Washington Chamber of Commerce an exhibition of paintings by Washington artists was shown in April in the new city auditorium in connection with the annual Industrial Exposition.

A MacDowell Club has recently been organized in Washington, with Mr. H. K. Bush-Brown, the sculptor, at its head. In connection with the organization of the Club a dinner was given at the Washington Arts Club, with notable speakers.

There has been organized in Washington a small society of mural painters made up of Washington artists, which has offered to assist in the decoration of the public schools.

Do you know that Portland, Oreg., is one of the few cities where a paid docent takes school children through the Museum of Art? The Picture Committee of the

School Art League last year arranged a model room in Ladd school. The pictures, window-boxes, flag, jars for flowers and cupboard curtain were selected with the greatest care, always with a view to fitness. Every school which has the special ten dollar membership in the League, receives a loan of five large photographs for the year, lent by the Portland Museum from its fine collection of Braun photographs framed by means of the extra membership money. The League also owns a few colored prints which are hung in schools in turn. To teach a love of beauty by Nature study is the aim of the Rural School committee, whose members' visits and work with parent-teacher associations during the last three years have resulted in attractive plantings around some of the new county schools. This winter the work was enlarged by hanging a few good colored prints on the walls of the new schoolrooms. Next winter's plans include a course in art appreciation to be conducted in two of the schools under Miss Wuest's direction. This is to be illustrated with colored prints of masterpieces furnished by the committee.

The League sponsored a very interesting exhibit of drawings by Viennese school children. This exhibit, which aroused great enthusiasm and favorable comment in the east, was shown at the Portland Museum this spring. Mrs. J. C. Elliott King is President of the League, Mrs. G. H. Marsh, Secretary, and Mrs. J. W. Fowler, Chairman of the Membership Committee.

CITY  
PLANNING  
EXHIBITION

Among the most notable of the exhibitions held at the Carnegie Institute, Pittsburgh, during the season, was that of City Planning, which was shown during the month of March. This exhibit was made up of photographs, drawings, maps and models, showing the latest developments in this field not only in New York, Chicago, Washington and other large cities of the country, but also in many of the smaller communities. Especially interesting was the display of the Washington Fine Arts Commission, which included aerial photographs taken by the Air Service of the Army, and enlargements showing the improvements of the Mall in the vicinity of

the Washington Monument and the Lincoln Memorial. The exhibition included also a collection of town planning exhibits lent by the American Federation of Arts, and examples of the work of the School of Landscape Architecture of Harvard University. Recent developments in the planning of the Pittsburgh district were represented by exhibits from the Citizens Committee on City Plan, the City and County Planning Commissions and the Art Commission of Pittsburgh.

In opening this exhibition, Mr. Homer Saint-Gaudens, said: "This exhibition is one of the ways through which the Department of Fine Arts may express its sympathy with the work that the Citizens' Committee on City Plan and the various official city and county planning bodies have been doing for the development of the Pittsburgh district."

The greater part of the exhibition, after being shown in Pittsburgh, went on to New York, where it was displayed in April as a part of the great international exhibition of Architecture and the Allied Arts assembled by the American Institute of Architects and other architectural and city planning organizations.

#### NEW ART GALLERIES

An art gallery for Davenport, Iowa, was made possible recently by the state legislature's passage of a bill enabling cities to establish art galleries, and by the Davenport council's official acceptance of a gift of 330 paintings from C. A. Ficke, which constitutes a \$500,000 nucleus for a public collection. Mr. Ficke's offer carried with it certain conditions which were met by the council in an ordinance, namely, that the city provide a suitable building to house the collection, that it establish a public art gallery, and that it provide means for the permanent maintenance of the same.

An old armory hall in Davenport is to serve as a temporary gallery. Remodeling and equipment began immediately. The expenses entailed total \$12,000 and are to be partly defrayed by city funds, of which \$8,000 was voted for this year. Plans for securing the remainder and for obtaining funds for the maintenance of the gallery are well under way.

A board of trustees was named, with Dr. A. L. Hageboeck, president, and Miss Elizabeth Putnam, secretary, at a meeting at the home of Mr. Ficke, who exhibited his entire collection to the board and gave an explanatory talk. His canvases are representative of the Dutch, Flemish, old English, Italian, Spanish, German and early American schools.

Plans for remodeling were submitted for the approval of Robert B. Harshe, Director of the Art Institute of Chicago, before the actual work began. A feature of the plans was the housing of the Tri-City Art League in the upper part of the armory, where the students will be in close touch with the gallery as a laboratory. A curator will be secured later.

Until quarters are available in the armory, the new board of trustees will meet in the board room of the public library, upon invitation of J. Clark Hall, president of the library board.

#### ST. LOUIS NOTES

The City Art Museum held a special exhibition during March of paintings and prints by Hiroshi Yoshida and others. It was the most comprehensive showing of modern Japanese art held in St. Louis since the Louisiana Purchase Exposition.

In April the work of the students of the St. Louis School of Fine Arts was on view. The Art Alliance, which directly sponsors the work of the art school and whose chief activity is the accumulation of funds for scholarships, held a reception at the Museum on April 9 in honor of the exhibition. An exhibition assembled from the Museum's own collection of silverware and lace was on display during March and April. The silver illustrated the work of the silversmith from the days of Queen Elizabeth to the nineteenth century, and the lace included examples from the sixteenth, seventeenth and eighteenth centuries. New installations have been made in the Egyptian and Classical Rooms to accommodate recent accessions resulting in greater beauty and interest in both departments.

In connection with the Story Hours at the Museum, the children's librarian of the Public Library has told fairy tales which related to the subject for the afternoon. When the story at the Museum was about "Lamps," the tale of "Aladdin and His

Wonderful Lamp" illumined historical facts, and on the days of picture study, "Jack the Giant Killer" helped the children realize more clearly Carl Larsson's picture, "The Swedish Fairy Tale," and the story of "Why the Sea is Salt" created a greater interest in the paintings of marines.

The "Black and White" exhibition at the St. Louis Artists' Guild was followed by an exhibition of paintings by John J. Eppenstein, E. A. Luchtemeyer and William Bauer. The work of these three artists is especially harmonious in color, though quite different in feeling and technique. A memorial exhibition of the work of Lilian M. Brown, who died recently, was held at the Artist's Guild in April.

The Art Room of the Public Library held in March a "one-man show" by Jessie M. Gleyre. It comprised about thirty paintings in oil and water-color of the Colorado country, Pikes' Peak and the Garden of the Gods. Miss Gleyre has studied the past few years at the Broadmoor Art Academy under Birger Sandzen.

Exhibitions of paintings by Emma Ciardi, etchings by Adolph Blondheim, Lester G. Hornby and William A. Levy and water-colors by J. Olaf Olson have been on view at the Noonan-Kocian Galleries. Paintings and etchings by Power O'Malley occupied the exhibition gallery at Healy's during the first two weeks of March. Paintings by Olive Holbert Gibson and paintings of flowers and gardens by Abbott Graves have been seen at the Shortridge Galleries.

Oscar E. Berninghaus, Philip Gronemeyer, George Maguolo, Cornelia F. Maury, Mary A. McColl, Florence B. Ver Steef, Eloise Long Wells and Edmund H. Wuerpel are the St. Louis artists represented in the mid-western artists' exhibition at the Kansas City Art Institute.

Robert Porter Bringhurst died March 22 on his seventieth birthday. Mr. Bringhurst might be called the dean of St. Louis sculptors. He is represented at the City Art Museum by "The Kiss of Immortality," a marble head of Joan of Arc, a portrait-bust of Montgomery Schuyler, and "The Awakening of Spring." He organized and was the leading spirit for many years of the St. Louis Artists' Guild, and his loss will be keenly felt by the St. Louis artists.

M. P.



PARIS NOTES An important collection of Albert Dürer's wood-cuts and his much less numerous copper plate engravings has been on view here for the past month: eighty-eight works, brought together with some difficulty by M. Marcel Guyot, out of a total of four hundred and two. It is a fine exhibition, and includes the famous "Adam and Eve," "Melancholy," "Death's Horse," "The Birth of Christ," etc. Erasmus said that Dürer could represent anything he wished by means of simple black lines, and Delacroix added several centuries later that everything Dürer did should be consulted by artists. A self-portrait of the master presides over this reunion of his works.

The engravers are now the honorable conservators of anatomy in art, for it is chiefly in their work that this science is still respected. As for the painters most *à la mode*, their indications of the human figure are more often funny than otherwise. Utrillo paints exciting streets, if you like, but the pedestrians he puts there look like children's wooden toys. Certain buyers, however, including many *nouveaux riches* from various countries, are paying large prices even for canvases that have nothing like the merit of the Utrillos.

It is a curious experience to go from Dürer's superb collection to see, for instance, the blue and pink delicate valentine-like paintings of Irène Lagut, which throw Jean Cocteau the poet into a rhapsodical state of mind. Mlle. Lagut, along with her supermodern confreres, rejects anatomy with disdain. The young man who was in charge of her exposition said to me that, for him, art meant to get as far from life as possible, and he gazed sympathetically at the work of the young Frenchwoman, which left me cold. It may be conceded that she presents the "*jeune fille*" with a kind of insipid innocence in which the artist herself does not seem to believe. Mlle. Lagut has other ways of working, however, as she shows in her scenery for "*Les Mariés de la Tour Eiffel*" and for the Swedish Ballet, in which her touch was "drier."

It is probable that very few people have seen portraits by Corot. One was included in the recent exhibition of artists whose influence has predominated during the nineteenth century. Its title is "*Femme à*

*la grande toque*." A beautiful broad-browed, wide-eyed woman in a gray-blue gown sits on the ground, holding a mandolin. The warm opulence of the figure suggests a Giorgione.

There are now on exhibition in the Victor Hugo house in the Place des Vosges two hundred and thirty-six drawings, water colors and oil paintings by Georges Victor Hugo, grandson of the poet. It is fine work, sustaining comparison with certain of the best drawings by Hugo himself. Among the landscapes are pictures made by Georges during the Great War, which are emotionally as well as technically impressive. He was a volunteer at the age of fifty. He died a few months ago.

The 18th Salon of the Humorists is open, and as usual much appreciated by the not too squeamish, wit-loving Parisian public. The *Indépendants* are also exhibiting their varied and extraordinary works, and showing an important retrospective collection. The Grand Palais being now engaged by the International Exposition of Decorative Arts, the *Indépendants* are exhibiting in the Palais de Bois at the Porte Maillot, which has been enlarged for their purpose.

I visited the grounds of the International Exposition of Decorative Arts a few days ago and found that, though it is supposed to open "officially" in April, there remains an immense amount of work to be done. A quiet Sunday crowd of promenaders was examining the future fair with critical curiosity and no appearance of enthusiasm. Indeed, however interesting the exhibits may and surely will prove to be, the buildings will not provoke much admiration. They have a tendency to Chinese-hatted towers and frescoes in violent modern designs which frighten conservative taste. I saw one beautiful sunken fountain in the making, and there was a building in fawn-colored stucco with oriental blue touches which drew attention, but the whole thing looked un-French.

On June 24 and 25 there will be an important sale of Renoir canvases at the Hotel Drouot. One hundred and sixty pictures will be offered. There was a rumor that some members of the Renoir family intended to protest legally against this sale to prevent its taking place, if possible. I am assured that the sale will

occur, nevertheless, on the dates mentioned. A French art critic said that "all modern painting rests on Cézanne or Renoir," which may perhaps be open to discussion.

An exceedingly interesting dramatic movement here is that led by Henri Ghéon, who attempts to revive the old genres of mediaeval mysteries and moralities in a modern spirit. His little troupee, called "*Les Compagnons de Notre-Dame*," cleverly presents his own compositions and those of a few other dramatists in various Little Theatres and Catholic Institutions in and out of France. They have just given several interesting performances at the Vieux Colombier. Ghéon's themes are often of the present day—as, for instance, the expulsion of the nuns from their convents—but treated dramatically with skill. For several years he has written and produced in comparative obscurity, in the belief, ardent and idealistic, that he is helping to form a new dramatic art, but one which sustains continuous relations with the past.

LOUISE MORGAN SILL.

FLORENCE      The Florentine art season  
NOTES          may be said to have opened  
                  brilliantly with the presence  
                  of the King, the Queen, the

Duchess of Aosta and an imposing procession of the most distinguished representatives of the wounded heroes and of the surgical, medical and nursing fraternities gathered from all parts of Italy for His Majesty's unveiling of the group done in bronze and granite by the celebrated sculptor, Arrigo Minerbi, commemorating the surgeons and physicians who fell in the war. It stands in the open courtyard of an old palace now occupied by the Military School of Medicine, not far from the northeastern viale or boulevard made by Napoleon over the site of the last city wall. A small fountain falling into an ancient gilded Roman lamp symbolizes the thread of life, and the life-sized standing figures represent a surgeon and a physician in serious consultation to save the life of a hero, the seated figure some distance apart. The skill of the sculpture and the casting is generally conceded to be the work of genius, but not so willing are the critics and public to acknowledge the genius which is manifested also in the unconventionality, the simple, spontaneous originality of the

treatment of a theme which so closely touches the unhealed heart wounds of Italy's forty millions—her war dead.

An interesting ceremony for a most important event to Florence was the dedication of the Royal Mews, the celebrated old stables of the Pitti Palace to the Institute of Art, a well-equipped school of applied and industrial arts. It is understood that the ancient carriages, harnesses, etc., are to remain as part of the Institute Museum.

The exhibition of the winter was that of pictures entered in competition for the Stefano Ussi prize, held every five years by the Florentine Academy of Fine Arts under the patronage of the King, the Queen and Queen Margherita. This was the fourth competition under the legacy left twenty-five years ago by one of the most celebrated painters of Florence in the latter part of the past century. Ussi left much more beautiful work now hanging in the new Modern Gallery than the historical scene entitled the "Expulsion of the Duke of Athens," the masterpiece of his own day. No one can doubt his sincerity in setting aside this fund to encourage merit by a prize which in the time that it was instituted was a generous price for the picture that should win it and thereby pass into the possession of the Academy to gradually form a collection bearing Ussi's name, "not for vanity," he said, "but as testimony to his love of the art of painting and encouragement to others to follow it." In the competitive exhibition of five years ago no picture was deemed worthy of the prize by the jury, named according to the terms of the bequest in part by the Academy and in part by vote of the competitors. So this year there were two prizes to offer of 17,000 lire each. Had a second national contest passed without award, the third would have become international, with the three prizes lumped into one.

For the first time the Ussi exhibition was this year held in the new Florentine Palazzo delle Esposizione opposite the Granducal Arch in the Piazza Cavour; and with it were offered eight more prizes for paintings, ranging from 500 lire to 6,000, besides two prizes for sculpture and one for wood-carving, making the respectable total, for these hard times, of 61,000 lire to encourage thirteen meritorious artists.

The two Ussi prizes were awarded to Primo Conti, a Florentine by birth and residence, twenty-four years old, and to Giannino Marchig, aged twenty-seven, also living in Florence, born in Trieste. Both Marchig and Conti are much in the ascendency just now in Italy, both having had successes in recent national and international exhibitions. Marchig's prize-winning picture was entitled "Dead Author," a dramatist dead at the hour of long-deferred success, with all his characters, the well-known Italian maschere crowding about his table in consternation, while Conti's was a full-length seated portrait of "Luig Juk," a Chinese woman in sumptuous native costume. Both paintings have merit, but they unquestionably fall short of greatness.

Among the private shows of the season was an interesting group of Venetians which presented a characteristic contrast to another notable group of Neapolitans. The principal Italian etchers have been well represented at the Lyceum Club to honor a brilliant young confrere who has just died—Cainelli. H. J. Bueno de Mesquito, a Dutch artist in spite of his Spanish name, making a studio exhibition of his recent paintings, showed also his excellent figure drawing in a shadow theatre performance in the neglected art of "Ombres Chinoises," accompanied by music improvised and composed by Silvio Mix. Ernest Diehlman, previous to his departure for Paris exhibited some attractive examples of a worthy year's work which includes a number of exquisite pencil-point portraits of distinguished foreign residents, among them the Hon. Joseph Emerson Haven, U. S. Consul, and young Professor Huxley, poet and also eminent writer and scientist as was his father.

HELEN GERARD.

Preparations are now well under way for the excursions to Pompeii and Greece, which Professor Van Buren will conduct. Professors Wright and Galbraith are visiting North Africa; three students are going to Sicily this week with Professor Saunders; at Pompeii the group will number about thirty, while seventeen have registered for the Greek trip.

The excavations of the Augustan Forum

are satisfying all reasonable hopes. The pavement has been laid bare for a few meters, and, while no pieces of sculpture have as yet been found, a large number of architectural fragments of interesting design and superb workmanship are coming to light. A survey is also being conducted to discover whether it is feasible to adopt Senator Boni's plan to excavate the Circus Maximus with the south slope of the Palatine, the Lupercal and the temple of Ceres. It is evident that future students of the Classical School will continue to be provided with new material for study in Rome.

One more student has registered with us; he holds a fellowship in painting from the Yale School of Fine Arts, where both Ezra Winter and Eugene Savage, two former Fellows in painting, gave him instruction. The registration today is twenty-one in the School of Classical Studies and twenty-nine in the School of Fine Arts, giving a total of fifty in both schools.

The Department of Fine Arts of the Italian Government has been arranging a plan whereby foreigners interested in villas may visit the best examples of Italian landscape art in every section of Italy. The scheme is almost ready. There are more than four hundred villas in Italy which for one artistic reason or other have been declared national monuments. No changes in these villas may be made without the approval of the Ministry of Fine Arts. The Government inspectors in every province of Italy have been put to work upon interviewing the owners and arranging for the entrance of foreigners. Among the four hundred villas there are many splendid examples which are wholly unknown to the landscape architect.

It is needless to say that the Fellows are delighted with the promised increase in the yearly stipends. The \$1,250 a year combined with the low cost of living at the Academy should permit the men to secure a comprehensive idea of classical art.

Mr. W. Symmes Richardson, a member of the firm of McKim, Mead & White, last month purchased the Villa Graziadei which is between the main building and the view of Rome. He has been in town for the last ten days making plans for the alterations of his villa.

G. P. S. and T. F.



## BOOK REVIEWS

**OUR DEBT TO GREECE AND ROME: ARCHITECTURE**, by Alfred Mansfield Brooks; **SAPPHO AND HER INFLUENCE**, by David M. Robinson, Ph.D., LL.D. Published by Marshall Jones Company, Boston. Two volumes, each \$1.50.

To show the many phases of our modern life which have flowered directly from the inspiration of Greek and Roman civilizations, is the purpose of this series of essays, the first of which, "Architecture," traces the history of its growth in Greece, reaching its full development in the fifth century B. C. and its later interpretation by Rome with increasing emphasis upon utility. The main examples of Greek and Roman architecture and their component parts are described and explained in simple, unscientific language purposely adapted to the lay reader, and modern copies and interpretations of each ancient classic are mentioned, particularly those in the United States. The dominant note of this essay is its insistence upon the study of classic architecture purely as a source of inspiration.

The second book, "Sappho and Her Influence," is an appreciation of the Lesbian poetess, dealing minutely with its subject, yet in a charming way. The writer is in love with the Sapphic tradition, and, in consequence, treats it from the human viewpoint as well as from the archaeological. The poetess' life and love affairs, legends and false reports which grew up around her are discussed, as well as the translations of her poetry and adaptations throughout the ages. One chapter deals with the countless sculptors and painters who have represented her, and two dozen half-tone illustrations reproduce some of the most credible and most sincerely conceived of these representations. A knowledge of Latin, Italian, German and French will increase the reader's enjoyment of a few of the chapters, wherein Sapphic verses in these various tongues are quoted without the formality of translation.

**LANDSCAPE PAINTING**, by Adrian Stokes, R.A. Published by J. B. Lippincott Company, Philadelphia. Price, \$6.00.

With differing methods, changing styles and other new problems confronting the

student painter almost daily, so to speak, such a thoroughly practical and up-to-date book as this will prove a boon, despite the large number on the same subject which has been published in recent years. Few authors take up the matter in detail from the student's viewpoint as carefully as does Mr. Stokes, who writes in a clear, conversational manner, taking the time to explain all terms peculiar to art, even those simple words which the average artist-author presumes the lay reader understands, but which he invariably does not. The treatise on painting is illuminated with anecdotes which simultaneously entertain and emphasize the writer's point. The text is further punctuated with 97 illustrations, 32 of which are half-tone reproductions from famous paintings. Analytical diagrams of several of these, and original sketches for purposes of study, provide concrete instruction to supplement any good school course of painting.

**CHURCH BUILDINGS: A Study of the Principles of Architecture in Their Relation to the Church**, by Ralph Adams Cram, Litt.D., LL.D., F.R.G.S. Third Edition, published by Marshall Jones Company, Boston. Price, \$7.50.

Reappearing with a new chapter and over fifty additional illustrations, which resumé the achievements of the quarter of a century which has elapsed since it was first published, this book retains its early value, and seems indeed to possess increased significance. The multiple voice of ultra-modernism, intellectualism, sophistication and what-not, proclaim this a godless age—and yet the people in superb indifference to it, continue in their building of more cathedrals and other houses of worship than have been erected in many centuries. This book gives concrete examples, and the final new chapter is written in the same beautiful and lofty style which characterizes the early portions. It makes a stirring appeal, not only for the continuation of the return to art and beauty in the churches themselves, but also to that spiritual quality of heart and mind, of which the buildings can be a supreme manifestation, and which has in the final analysis, been responsible for all truly beautiful civilizations. The architects alone can do no more.

# SIXTEENTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

THE CLEVELAND MUSEUM OF ART

May 13 to 15, 1925

## TENTATIVE PROGRAM

*Wednesday, May 13*

- 9:30 Morning session—Subject: "*Our National Art Organization's Big Job.*"  
Addresses of welcome, reports, discussions of Federation activities and problems  
—Traveling exhibitions, Art in the Schools, War Memorials, etc.
- 12:00 Lunch at Wade Park Manor and informal talks.
- 2:00 Afternoon session—Subject: "*Fostering the Small Art Museum.*"
1. Preparing the Way for the Small Art Museum.  
By Frederic Allen Whiting, Director, The Cleveland Museum of Art.
  2. Finances and Organization.  
By Florence N. Levy, Director, The Baltimore Museum of Art.
  3. What a Small Museum Should Contain.  
By Robert W. de Forest, President, Metropolitan Museum of Art.
  4. Open Discussion.
- 4:00–6:00 Visit—home of Mr. and Mrs. Ralph M. Coe—Tea.  
and "Gwinn," residence of Mr. William G. Mather; house and gardens.
- 7:00 Dinner at the Country Club. (Informal dress and addresses.)

*Thursday, May 14*

- 9:30 Morning session—Subject: "*The Future of Outdoor Advertising.*"
1. The Case for Outdoor Advertising.  
By Samuel N. Holliday, Poster Advertising Association.
  2. The Case Against the Signboard.  
By J. Horace McFarland, Ex-President, American Civic Association.
  3. Is the Advertiser Changing his Point of View?
  4. Open Discussion.
- 12:00 Lunch at Wade Park Manor and informal talks.
- 2:00 Afternoon session.—Subject: "*Community Art.*"
1. The Art Association which Prepares the Way.  
By Mrs. J. C. Bradford, President, The Nashville Art Association.
  2. Art Week in Pennsylvania.  
By C. Valentine Kirby, State Director of Art Education, Pennsylvania.
  3. The Museum of a Small Community.  
By Laurence Vail Coleman, Secretary, American Association of Museums.
  4. Open Discussion.
- 3:30 Visit Special Exhibition of Students' Work, Cleveland School of Art.

- 4:00-6:00 Visit—home of Mr. and Mrs. Ralph King—view art collection—Tea.
- 6:30 Dinner.
- 7:45 Evening session at the Play House—Subject: "*The Place of the Small Theatre in the Community.*"  
 The Progress of the Little Theatre Movement.  
 By Mrs. Edith J. R. Isaacs, Editor, Theatre Arts.  
 The Complete Theatre.  
 By Frederic McConnell, Director of The Play House.
- 8:45 Play—"Turandot, Princess of China," by Karl Vollmoeller.  
 By the Play House Company.

*Friday, May 15*

- 9:30 Morning Session—Subject: "*Art in Relation to Industry and Handicrafts.*"
1. The Handicrafts.  
 By Huger Elliott, Principal, Pennsylvania Museum School of Industrial Art.
  2. The Industries. To be announced later.
  3. The Conservation of Talent for the Arts and Industries.  
 By Henry Turner Bailey, Director, The Cleveland School of Art.
  4. An Attempt to Clarify Definitions.  
 By Leon Loyal Winslow, Director of Art Education, Baltimore, Md.
  5. Open Discussion.
- 12:00 Lunch at Wade Park Manor and Informal Talks.
- 2:00 Afternoon Session—Subject: "*Art and the Child.*"
1. The Work of the Chicago Public School Art Society.  
 By Mrs. Theodore Ticken, President, The Chicago Public School Art Society.
  2. The Art Center, Boston. By Mrs. Elizabeth Ward Perkins, of the Art Center.
  3. A Junior Art Museum. By Rossiter Howard, Curator, Cleveland Museum of Art.
  4. Marionette Play.
- 4:00-6:00 Visit—"Longwood," estate of Mr. and Mrs. John L. Severance—view art collections—visit gardens—Tea.
- 7:00 Dinner.
- 8:15 Recital Beethoven String Quartet at the Cleveland Museum of Art.

All sessions will be held in the Cleveland Museum of Art.

Addresses will all be limited in length to 20 minutes.

The Wade Park Manor will be hotel headquarters.

Chapters of the American Federation of Arts are entitled to send delegates.

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# IN THE NEW YORK GALLERIES—JUNE

This month will see a number of summer exhibitions placed on view in the galleries, which means an increase in general group exhibitions and a surcease of one man shows.

At the New Gallery, 600 Madison Avenue, a general collection, including work by Demuth, Kuniyoshi, Lawson, Marin, Merton, Prendergast, Pascin, and Dickinson, will be shown.

Etchings by Americans will be on view at the Keppel Galleries, 16 E. 57th Street, this month. The group will include examples by Roth, five new plates by Hassam, some interesting ones by Winkler, Pennell, Heintzelman.

A group of paintings by well-known American artists may be seen at the Macbeth Galleries, 15 E. 57th Street. The catalogue includes such names as Weir, Hassam, Davis, Hawthorne, Redfield, Lawson.

Durand-Ruels, 12 East 57th Street, will have on view paintings by modern French artists.

At the Montross Galleries, 26 East 56th Street, a particularly gay exhibition of water colors by American artists will be shown, including work by Birchfield, Frank London, Harold Weston, A. P. Hunt and Una Hunt—the latter shows a particularly bright sea with rocky shore; Niko- laides, who exhibits a lady of mediaeval aspect; other work is by Melchers, Davies, and Hallowell, who shows an exceedingly cheerful scene with the mournful title "Rue Désertée." A small gallery is reserved for an interesting display of pottery

by H. Varnum Poore, who is a trained painter and applies his knowledge of color design and form to the decorating and molding of quaintly formed pieces.

The Kennedy Galleries, 693 Fifth Avenue, will have old American views, including some of the Currier & Ives prints.

The Kraushaar Galleries, 680 Fifth Avenue, are among those who stage a general exhibition this month, and theirs will be of American paintings, including work by Prendergast, Beal, Meyers, Glackens, Sloan.

English paintings of the XVIII Century are on view at Scott and Fowles, 667 Fifth Avenue.

The Reinhardt Galleries, 730 Fifth Avenue, have old masters on view.

The Babcock Galleries, 19 East 49th Street, exhibit a group including work by the older American painters and by contemporaries. There are examples by Homer Martin, Murphy, Wyant, Inness, Winslow Homer, Blakelock, Dearth, Bogert, Ranger, and among the contemporaries, Dessar, Davies, Higgins, Crane, Dickinson, Hassam, Carlson, Sandzen and others.

The Ralston Galleries, 4 E. 46th Street, will extend into this month the exhibition of battle- ships by Burnell Poole.

The Ackerman Galleries, 10 E. 46th Street, are expecting to install their galleries in new quarters at 50 East 57th Street.

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At the Grand Central Galleries, Grand Central Terminal, an exhibition of paintings by Zorn which was forwarded from Carnegie Institute, Pittsburgh, will be shown. The collection consists mainly of portraits and figure compositions, though a few landscapes are included. There is the well-known portrait of himself, the one of Grover Cleveland, the group called the "Toast," of which he also made an etching.

The Metropolitan Museum will have a special exhibition of Japanese prints this month. The Museum reports the acquisition of a portrait by El Greco, also fourteen oriental miniatures of which nine are the gift of George D. Pratt.

The Museum has just published a handbook for the Morgan Wing written by Joseph Breck and Meyric Rogers.

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JUNE, 1925

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PORTRAIT OF MRS. FISKE-WARREN AND DAUGHTER

BY

JOHN SINGER SARGENT

# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

JUNE, 1925

NUMBER 6



SELF-PORTRAIT

JOHN SINGER SARGENT

UFFIZI GALLERY, FLORENCE

## JOHN SINGER SARGENT<sup>1</sup>

THE DEATH of John Singer Sargent, which occurred in London on April 15, came as a great shock, for though the painter was within a year of seventy, he was so vital, so physically and mentally strong that it seemed impossible to believe that he could die. His death occurred at his home

in the early morning. Mr. Sargent had retired apparently in good health, and when a servant entered his room to awaken him his spirit had fled.

From every quarter there was an outpouring of sorrow and of veneration. The Council of the National Academy of Design

<sup>1</sup>An elaborately illustrated article on Mr. Sargent was published in this magazine in April, 1924, at the time that a great exhibition of his work was held in the Grand Central Galleries in New York.



COURTESY GRAND CENTRAL ART GALLERIES

MRS. ADRIAN ISELIN

BY

JOHN SINGER SARGENT



in New York, meeting immediately in special session, drew up the following resolution:

The Council of the National Academy of Design feels in the death of John Singer Sargent a sense of loss to art that cannot be expressed in words.

The sudden removal of the greatest figure in nineteenth and twentieth century art is rather bewildering to many of us who can hardly imagine an art world without John Singer Sargent. He had impressed his personality upon his work in so many ways and always with such supreme authority that he had created a class for himself, becoming not only its central but its unique figure.

He set his seal most deeply and most broadly in the portrait, and to have been painted by him added distinction to the most distinguished. In his mural paintings in the Boston Public Library he showed himself as original, intensely personal and powerful in a field which had known such giants as Michael Angelo and Raphael among its illustrators, and when he turned from his portraits and his mural panels to work of minor size, though hardly of less beauty, he was astonishing as recorder in his swift, sure and most graphic impressions of nature. Figures in low toned interiors or against brilliant sunlit architecture, animals, plants, seas or clouds, in short facts, which he set down unerringly and presented with a selective originality that was all his own.

His personal character was admirable in its

generosity, and he was modest and retiring almost to a fault, and one may call him fortunate to the end as passing in the plenitude of his powers.

John Singer Sargent was born at Florence, Italy, in 1856. His father was Dr. Fitzwilliam S. Sargent of Boston, a physician and author. His mother was Mary Newbold, a member of a Philadelphia family. From his mother, it is said, he inherited his gift for painting. Most of his life was lived abroad, and for many years he had maintained a residence in London. He was unmarried and is survived by two sisters, both of whom were in London at the time of his death.

The funeral was marked by great simplicity. It was at his home, a simple church service. The burial was in a cemetery at Woking, 20 miles from London, in a rolling, picturesque country district.

It is impossible even now to realize that his great career is ended, that no more will that gifted hand produce great works of art. The world is the richer for his having lived, the poorer for his having left it.

L. M.



VENICE

A WATER COLOR

JOHN SINGER SARGENT



THE SHOWER

GEORGE INNESS, JR.

## THE MANTLE OF GENIUS

IN TARPON SPRINGS WITH GEORGE INNESS, JUNIOR

AN INTERVIEW

BY ESTELLE H. RIES

A GOOD-HUMORED, vivacious person is George Inness, Jr. There is a tendency to approach with awe the man who has attained distinction in his profession. But Inness will have none of it. A genial host, he presides gayly over his wife's well-ordered home, while she, in her inimitable way, presides over him. There never was a better spirit of cooperation and helpfulness than that which exists between Mr. and Mrs. Inness.

This at least is the feeling of an outsider who for one short day was admitted within the hospitable doors of the Inness household.

Mr. Inness for a number of years has been rather a recluse, his summers spent upon a pinnacle of the Catskill Mountains in the clouds, his winters in Tarpon Springs, Florida, where I visited him.

The little city of Tarpon Springs is called

the Venice of the South. It is set in the midst of numberless bayous, and through it flows the Anclote River. Beyond the town, the Anclote is bounded on either side by the tropical jungle. The slow-moving stream provides reflections and atmospheric effects that are almost indescribable. One may stand with Mr. Inness almost at his doorstep and see the dense undergrowth, the feathery palms, the ancient live oaks. Flashing sunlight glistens upon strange mosses and exotic blooms of unfamiliar form and color that delight the eye at every turn.

And what a home he has! I cannot tell you how many rooms there are, but one leads into another until the vista is almost bewildering. Living-rooms and libraries, both in the plural, and porches and dining-room, too. Each room has every possible

element of comfort—easy chairs, tables, and all sorts of charming accessories.

There is a very bookish atmosphere, and wherever one turns, except in the dining-room, there are bookcases overflowing and

forward all the other important and useful activities that are carried forward in that household will have to remain a mystery as far as my own detective powers are concerned. Mr. Inness also writes—has done



A WINDY DAY

GEORGE INNESS, JR.

books and periodicals overrunning the reading tables everywhere. That comes of Mr. and Mrs. Inness being directors and trustees of a prominent old publishing house company. They receive a copy of everything published as soon as it is off the press. But unlike other bookish atmospheres, these things have the unmistakable evidences of being read. And just how Mrs. Inness or anyone else can absorb this constant influx of literature and also carry

an extremely enlightening and well-known biography of his distinguished father, and sometimes engages in other literary endeavors.

Part of the house, a separate wing, is the studio, quiet, large and satisfying. Here the artist gave me a private exhibition, analyzing and setting forth the aims of some fifteen or twenty canvases, some of which are reproduced herewith.

An interesting and highly successful





GEORGE INNESS, JR.

FROM A PHOTOGRAPH

experiment is one that Mr. Inness has made for the church in Tarpon Springs. It consists of three large paintings, in triptych form, to illustrate the twenty-third psalm. The first one, "And beside Still Waters," shows a tiny figure in white on the bank of a little stream that flows quietly through the open country and disappears in the far, far distance. The largest portion of the painting is occupied by a wonderful sky, curving dome-like over the lowland. The sense of scale in this work is excellent, and the spectator is irresistibly swept up and completely lost in a sense of the grandeur of nature and a trust and faith in his Maker. The central and large picture has proportionately a vaster expanse of sky, and breaking through its soft clouds a marvellous light

is seen. It falls upon a flock of sheep, so small in scale as to be barely indicated, and a herdsman goes before them toward the horizon. It is called, "He Leadeth Me." The third picture supplements the first. "In Green Pastures" there is simply the land and the heavens above. No living creature is seen. The group expresses peace and sublimity with a spiritual quality that I have never seen before.

This is a modern conception, modern not in the sense of cubistic interpretation but as presenting an abstraction appealing to the submerged strain of reverence and nobility that lies latent in everyone. It is so simple that all can understand it, and he who looks upon it is exalted and enriched.

Modern seekers after novelty may con-

demn Mr. Inness as taking nature too literally, as giving us in some of his things an almost photographic accuracy. They do not like a tree to look like a tree, or a leaf like a leaf. They look at a perfectly recognizable woodland scene, but they fail to discern the subtlety and poetry revealed within it. They prefer the mystery of bewildering geometric forms to the mystery of nature's inscrutability as anyone may honestly feel it. But there is not so much wholesome simplicity in the world that we need to go out of our way to avoid it. In Mr. Inness' work is nothing fantastic, but simple truth and honest beauty.

Heredity is ever strange, and there are penalties attached to having a famous father as well as advantages. Mr. Inness, who as everyone knows is the son of one of America's most illustrious landscape artists, personifies some of these. It all started when he was born, for he was born and raised a painter. There was no volition of his own in the selection of his life work; it was prearranged by his parents. They decided that he must paint, and paint he did.

"The name of George was given me, of which I am very proud," Mr. Inness relates, "although it proved to be a tremendous handicap. It established constant embarrassing comparison, and it also caused confusion in the trade which was making fortunes through the growth of my father's reputation and the demand for his pictures.

"This handicap has kept me poor, and I am not a popular painter. Had my pictures been signed John Smith, they might have held up to the standard of John Smith, but as Inness, Jr., they must stand with Inness not only in quality but in price. As price is the highest standard in the trade, the trade would suffer by introducing Inness at an inferior rate."

This was indeed a practical problem and one that is unique in the annals of the painter's art.

"My father was bound to make a painter of me," he modestly, too modestly, continued, "whether I had any talent or not, so my career as an artist started at a very tender age. At fourteen I left school where I had always been a dullard and had suffered tortures at finding myself surrounded by children much younger than myself.

"In 1869 I went to Europe with my

parents and studied art under my father's instruction while in Italy, and under Leon Bonnat while in France. Any knowledge I attained in art and its technique, however, was gained through association with my father. The Bonnat episode was short and negligible."

His early masters said he had no aptitude, but with his father's name he inherited a love for beauty.

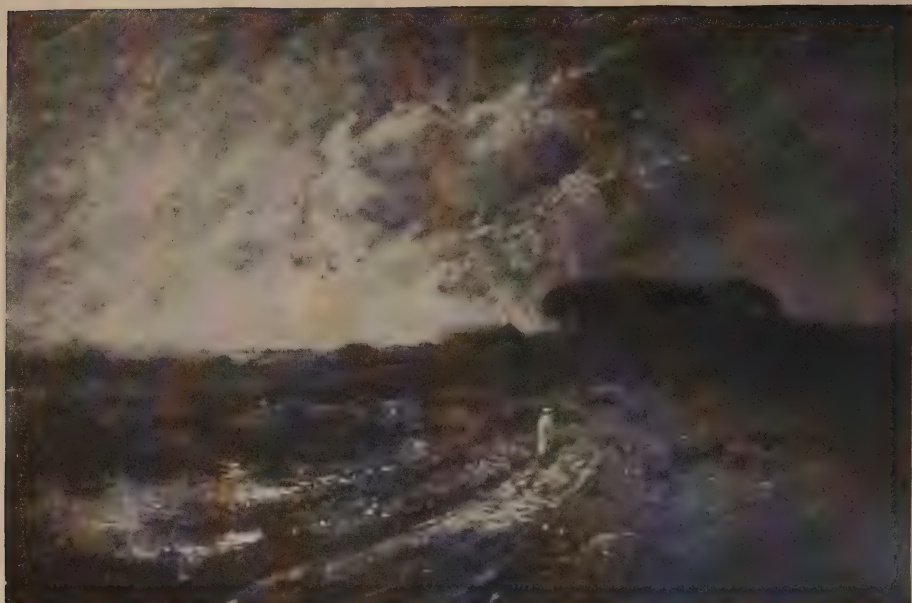
"In 1875 I found myself in America again, and made a meagre living by an attempt at illustrating in which I never became a master."

When the present George Inness came into the world, his father was a young man whose reputation as an important force in landscape painting had still to be recognized. But by the time George Inness, Jr., was grown up, he found he had inherited the cloak of a genius, with all the obligations that its possession entails. Surely an unusual and difficult enough position to find oneself in, and the earnest, lifelong struggle of George Inness to be worthy of his father has borne fruit in his recent work. To go on with the story,

"In 1879, when I was twenty-five, I married the daughter of Roswell Smith, founder of the Century Publishing Company. From this time I found myself relieved of the necessity of illustrating and painting 'pot boilers' for which I acknowledge I had no liking. As for talent, who knows. That I had genius for hard work I do know, and what I may accomplish in art is due to persistent effort, made harder because it has not been necessary in order to keep the wolf from the door."

That real merit was even then achieved by Inness may be realized by recognition of his work in the higher circles of French and American criticism. These honors are not given to a man in respect for his father but solely on the basis of the candidate's own efforts.

"After my father's death in 1894 I took my family to France, where we remained until 1901. In 1895 I exhibited for the first time in the Paris Salon and was awarded an honorable mention. Three years later I was awarded the gold medal of the third class, and the following year was made an officer of the Academie des Beaux Arts. Soon after my return from abroad I was



PASSING OF THE GALE

GEORGE INNESS, JR.



ON THE BRIDGE

GEORGE INNESS, JR.



made an Associate of the National Academy of Design, and three years later a full Academician. I have not for years exhibited at our public exhibitions but, through the patronage of a few admirers, have been able to dispose of enough of my canvases to keep up my courage and in a measure satisfy my pride."

A man ordinarily likes to regard himself as individually different from the rest of men—as a new personality and an originator of unknown things. Not so George Inness, Jr. His effort is to carry on the life work of his father, and in all humility he is guided by his reverence for that image.

Tarpon Springs is the centre of the world's sponge fishing industry. One of the most picturesque sights is at the mouth of the Anclote where the spongers moor their boats. The sponge is obtained by Greek divers who gather great quantities from coral reefs in the Gulf of Mexico, and who live in a Greek colony set apart for them in Tarpon Springs. Their boats are as a bit of the Aegean Sea transplanted to western shores. The men, all swarthy, bearded Greeks, loll around on the decks in off seasons, smoking incessantly.

Mr. Inness engaged in conversation with the foreman of the market on the day we visited it. He was a very large man permeated with the odor of raw, undressed sponge, and tried to persuade me to go into one of the large cages where tons of newly gathered sponge were awaiting sale. This did not seem so picturesque as looking in from the outside, so I declined the invitation.

One does not expect a sponge market foreman to know much about art, and I was surprised at this one, who, when he heard Mr. Inness' name, confessed that he had seen some of Mr. Inness' work in the Pittsburgh Museum of Art. Now there are plenty of Mr. Inness' pictures right in Tarpon Springs, and numerous exhibitions of them. The vision of this person getting within a mile of an art gallery has given me renewed confidence in a more general appreciation of art by the layman.

But through the entire day I had Mr. Inness talking upon this very subject—how to increase an understanding of art on the part of ordinary people. I plied him with many questions and shall set down his replies as far as possible as he gave them.

So many of us seem to think that art is but a luxury for the rich that whenever I have the opportunity to discuss the subject with an artist I always ask what is the place and importance of art in our daily lives. To this, Mr. Inness replies that without it, a community would revert back to savagery.

"The arts," he says, "are what bring enlightenment to the world and lift it out of the turmoil and sordidness of daily existence. Without them we would have nothing to live for, and existence would be entirely on the basis of the survival of the fittest. Art, not only in picture painting, but as developed in literature, sculpture, music, architecture, the pulpit and the platform, is to awaken the spiritual in the human race, without which we are no better than the savage.

"True art is the only thing that lives—after wars, enterprises, fortunes and conquests are all forgotten. The art of nations stands out as a beacon for generations to come. If I mention Egypt, the first thought that occurs to my audience is her art and civilization, the marks of which have been left, and for which we make pilgrimages. If I mention Greece, the first thought suggested is not of her wars and conquests but of the arts she has left behind."

During the course of the day I inquired what might be regarded as the chief retarding influence to better art appreciation and what might be done to counteract it. Mr. Inness blames this condition upon the absence of the realization that art is an essential in culture and refinement, and believes that schools could do much to instil the correct attitude.

"Let the schools teach the importance of art as an essential to a higher spiritual condition that brings happiness into our daily lives. Show examples of fine paintings, sculpture and architecture. Have intelligent instructors to point out and explain the reason for art and what it has done toward the enlightenment of the great nations of the past; that even though they have gone into oblivion as nations, their art still lives. The movies may also help by revealing the great arts of the world. The great thing is to keep examples of good art constantly before people, in schools, in movies and as far as possible in the homes and streets."

How constant immigration will affect the progress of art in this country was also discussed. Mr. Inness believes that the help of constant immigration can only be through the fresh blood that brings to us the talents of other nations. The consequence of this will probably make our country the Mecca of all the arts.

To me, it has been something of a problem to know what to do about people who "go in" for grocery calendar art—who know what they like, and always like something in poor taste. Was it better, I wondered, to have poor pictures or none at all? Mr. Inness interestingly contends that any kind of art is better than none.

"Tell them to keep on liking the poor example until they like something better. The man who likes a 'work of art,' although it may be considered poor by better judgments, is on the road to seeing it as they do. The appreciation of art grows by what it feeds on, and although a man may see beauty in a poor thing, he will by constant association with it gradually discover that what he once thought virtues are faults. Let the layman like what he likes, but let him also study the works he is told are great. If he seriously cares, and observes, he will sooner or later begin to realize that the things he first liked no longer satisfy and represent only the trivial aspect of things. A great picture one looks *in* to; the trivial picture one looks *on* to.

"The illustration picture will first attract the layman, as would the jingling tune in music, but with constant repetition he tires of the tune and leaves it to take pleasure in the harmony and rhythm of great waves of sound. Just so in pictures. He learns to feel the rhythm and the great waves of color and form that we call 'quality.' In these days of Bolshevism, Futurism, Pure-colorism and Jazz, the poor devil who would get an understanding of art has a hard time indeed. But let his star of hope be Truth and eventually he will recognize it in the firmament.

"The reason for the demand for mediocre pictures is that people are looking for the illustrative and imitative pictures—a dog, a cat, a pretty little girl, the snow scene sprinkled with mica to make it sparkle. It is better to have even such poor pictures than none at all. Decidedly yes, because

through them the desire for something better in the home may be awakened. The picture in the home, even though it be very poor art, lends, as it hangs on the wall, a sense of decoration which is the first step toward the awakening of a higher art. To have no pictures rather than poor ones would be a calamity, I may even say, for it would deprive the home maker of the possibility of growth, since he would have no point of departure."

What place has ugliness in art, I next asked Mr. Inness.

"None," he answered. "I abhor it. Art has no mission but that of beauty. It must be beautiful to awaken beautiful thoughts. But the very ugliness of a subject may be made beautiful by its treatment. There is beauty everywhere if one is attuned to it."

Could there, I inquired, be a higher education of collectors to stimulate them to patronize American artists instead of foreign ones to the exclusion of native artists. The reply to this was unexpected.

"I do not wish to exclude foreign art. In art I throw aside all patriotism. Art is universal, and all the good art we can get into this country, no matter where it comes from, I welcome. The protection of American art will be taken care of by commercial enterprise, and legislation, as for any trade, will be developed as needed. It would, however, be well for the art collector to study art through the artist, by association, that he might look on art from the artist's viewpoint rather than the trade with reference to its monetary value of the day and its future value as a speculation.

"My art, to me, represents music, and as I paint, I feel through color and line the rhythm of music, as the waves of sound bring visions of form and color to my mind. I have never thought of pictures when I am painting. The picture quality takes care of itself. My thought is to carry out or develop the problem of some quality of light that I see in nature. This is my ideal, but oh, how far seems its realization! But I still struggle on, hoping that maybe some time in this world or in a future state my mission may be realized."

My personal feeling is that had Mr. Inness not been coerced into a successful career as a painter, he would have created



HOMeward

GEORGE INNESS, JR.



OUR FARM

GEORGE INNESS, JR.



in the art of music. He rather discusses painting in terms of sound and musical rhythm and recognizes a close harmony in the two arts.

As we know a Corot for the black lacy leaves on his trees, so do we know an Inness for the burst of brilliant light in his skies. He loves the ever-changing cloud forms and catches their very motion on his canvas. The compositions are the simplest conceivable pastoral scenes, comforting and restful in their simplicity.

Inness goes in for no show of color or technic. "Why talk about brush work or line?" he queries. "Methods are only the means to an end. And the end, in my mind, is to give the spectator an emotion of the beauty and grandeur of nature, and his own inter-relation with the scheme of things."

Since this article was written Mr. Inness has painted a remarkable, symbolical picture entitled "The Only Hope." It is over 9 feet high and 6 feet wide and was painted at Cragmoor in the summer of 1924. During the past winter it was shown privately at Tarpon Springs, Florida; and last April was taken to Washington and exhibited first to the President and Mrs. Coolidge in the Corcoran Gallery of Art, and then for a week or more in the building of the National Red Cross. Its purpose is primarily to bring peace on earth, and it points to the only way that this end can be accomplished. It was not produced, as are most pictures, to set forth objective form and color, but

rather to visualize an idea. It is therefore essentially subtle.

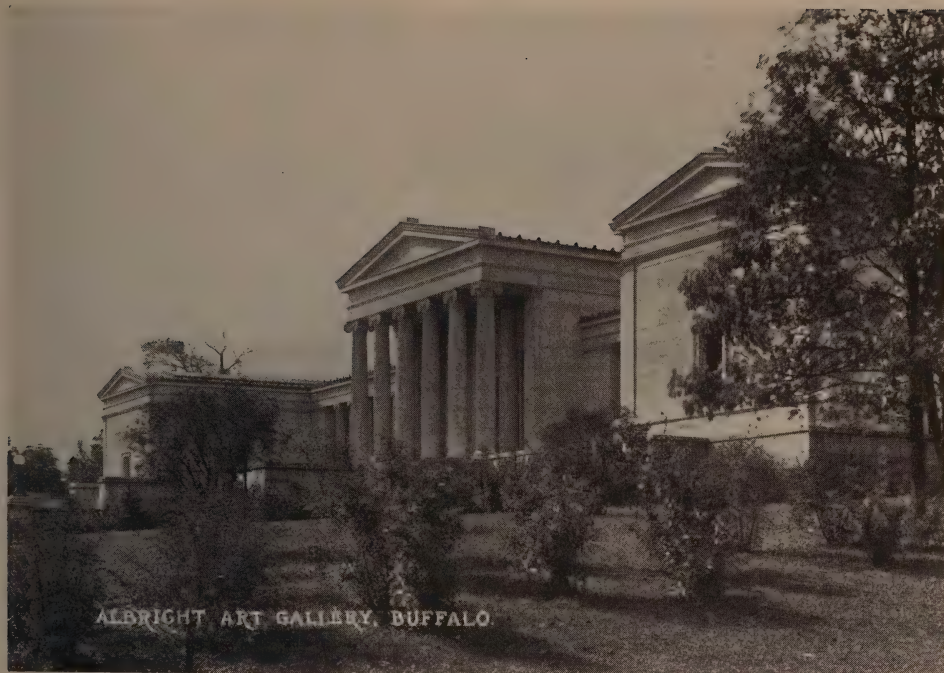
In an explanatory statement which accompanies the picture the artist says: "I dreamed, and as I dreamed the Interpreter came, and by the hand He led me to a mighty city that was good to look upon." This city had attained "a culture never before known. In wealth, in science, literature and art it stood alone throughout the world. But it was a place of unrest; the 'vision of love' had been 'swallowed up in the desire for wealth and selfish ends.' Where is rest and peace to be found? In the painting Mr. Inness shows the symbolic city destroyed; no human life remains. 'The only thing that stirs is the miasmic mist that rises from the river.' The world, while suggesting past power, is veiled in mist. But as the gazer looks he sees the sun rising in the east, and it seems to grow in intensity, to envelop the ruins in its beauty, to proclaim the breaking of another dawn. The sky is radiant; a little white dove is seen descending and in the center of the great sun gradually one discerns the Christ himself—the Light of the World, the embodiment of love—the 'only hope.'"

So striking is this visualization of a great idea that two practical idealists—business men—Irving T. Bush, President of the Chamber of Commerce of New York, and Edward Bok of Philadelphia, have formulated a plan to have it shown in educational institutions throughout the United States. This plan is under consideration.

## THE ALBRIGHT ART GALLERY CELEBRATES ITS TWENTIETH ANNIVERSARY

ON MAY 31, 1905, the citizens of Buffalo gathered together in Delaware Park, then recently made famous as the site of the Pan-American Exposition grounds, to do homage and pay grateful respect to a magnificent gift to the city, of what has since become known as the Albright Art Gallery of The Buffalo Fine Arts Academy. Its donor, John J. Albright, Esq., was a man who had seen a vision, and who had striven to place in the midst of the western metropolis of the Empire State an art center worthy of the name.

The Gallery, designed by the Buffalo firm of Green and Wicks, now Edward B. Green and Sons, is considered by critics as one of the purest examples of Greek architecture in America. Twenty years would seem ample time to find flaws in the usefulness of a building designed for a definite purpose. At the time of the erection of the building, electric light had not risen to its present state of perfection. The exhibition galleries are, therefore, essentially lighted by daylight with auxiliary lighting for emergencies. Artists seem to be generally united



ALBRIGHT ART GALLERY

BUFFALO, N. Y.

in the ideal plan and arrangement of the sculpture court for the exposition of the plastic arts.

The building, which is entirely of marble, is 250 feet long on its north and south axis, and 150 feet on the east and west axis—in the shape of a double letter E with back to back. The building faces a lagoon of the park with boulevards that connect to all parts of the city. A main line street car service passing by the rear entrance gives the Gallery ample facilities of approach.

#### THE BUFFALO FINE ARTS ACADEMY

The Buffalo Fine Arts Academy was organized November 11, 1862, and was incorporated December 4 of the same year, "to promote and cultivate the Fine Arts and to that end establish and maintain in the city of Buffalo a permanent art building or buildings and collections of paintings, sculpture, engravings, and other works of art, an art library, and art schools adequately equipped and having courses of instruction and practice, and generally to foster art in

all its branches." The Academy in its history has passed through the various vicissitudes of struggle, growth and achievement common to similar institutions, culminating in the magnificent Albright Art Gallery, the munificent gift of the donor. The completion of this building placed the Academy at once upon a new and higher plane, with its largely increased opportunities for public exploitation of art works as well as the development of loftier ideals.

Thomas LeClear, an artist of ability and a student of Henry Inman, came to Buffalo about 1847 and infused new life and spirit into the art life of the city by his personality and his ability as an artist. He was given first charge of the direction of the Academy, which was relinquished after a short time to return east. For many years Lars Gustaf Sellstedt carried on this work.

Lars Gustaf Sellstedt in his book, "Art in Buffalo," refers to the Academy's formal opening in a downtown apartment building as follows:

"Until the beginning of the second decade





SCULPTURE COURT—ALBRIGHT GALLERY

BUFFALO, N. Y.



of city life, Buffalo was as void of reliable annals of its art as the cliff-dwellers of Arizona of those of their origin. All that is known is that at an early day it contained four portrait painters, and that a goodly number of its citizens were willing and able to pay the price of a stunted immortality in oil.

"According to the *New York Gazetteer*, published in Albany in 1842, the census of 1840 gave Buffalo a population of 18,213, while that of New York City and county was 312,710.

"When the size and age of the city is taken into account, it will be seen that portrait painters, at least, had small cause to complain of want of patronage, since in a place of less than 20,000 inhabitants four resident artists could find profitable employment.

"The formal inauguration of the Academy took place on the evening of the 23rd of December, 1862. On the evening mentioned the rooms were crowded with an expectant throng of the lovers of art and the best society in the city in its finest clothes. After a musical prelude by Poppenberg's band, the venerable and honored ex-President of the United States, Mr. Millard Fillmore, as chairman of the committee of reception, arose to introduce Mr. Henry W. Rogers, as president of the Academy. Mr. Rogers' address was a brief review of the various enterprises which had been instrumental in forming the culture of Buffalo."

Among the incorporators who subscribed their names were men of national reputation. Many of their descendants still have a prominent part in the affairs of Buffalo's civic and commercial life. They are: Millard Fillmore, Grosvenor W. Heacock, Pascal P. Pratt, Sherman S. Jewett, John S. Ganson, Laurentius G. Sellstedt, Oliver G. Steele, John Allen, Jr., William Williams, Harmon S. Cutting, Henry A. Richmond, E. Ewers Tallmadge, Anson G. Chester, Henry W. Rogers, Asher P. Nichols, Bronson C. Rumsey, Silas H. Fish, William G. Fargo, Orsamus H. Marshall, Stephen V. R. Watson, Sylvester F. Mixer, Hiram E. Howard, William Dorsheimer, Coleman T. Robinson, Julius Movius, James M. Smith.

The first President of the Academy, Henry W. Rogers, who served two years, was one of the Academy's first enthusiastic

supporters. Col. Charles Clifton, the twenty-ninth president, now in the chair, has held that office continuously since 1918, during which period his loyal support and efficient leadership have done much toward furthering the work of the Gallery.

Besides numerous donors of pictures and group collections, such as the Gates, James and Chapin Collections, there have been established a number of valuable funds for the purchase of pictures. Among these are: The Elizabeth H. Gates Fund, The Albert H. Tracy Fund, The Sherman S. Jewett Fund, The Sarah A. Gates Fund, The Charlotte A. Watson Fund, The Henry A. Richmond Fund, The James H. Madison Memorial Fund, The Charles W. Goodyear Fund, The S. H. Knox Memorial Fund, The Charles Clifton Fund, The Charles Clifton Fund for Sculpture, "Friends of the Albright Art Gallery."

Six months before the opening of the Gallery, Dr. Charles M. Kurtz, who had performed such valuable work in connection with the Southern Exposition at Louisville, Kentucky, in 1889, the Columbian Exposition in 1891-93, and the Louisiana Purchase Exposition in 1901-4, was called to Buffalo to organize the work preparatory to the formal inauguration. He became the first director of the new museum and at once gave to the institution a place of importance among the great galleries of the United States. Dr. Kurtz's death after four years of energetic leadership left the Gallery in the hands of Miss Cornelia B. Sage, his first assistant, who after two years was formally appointed his successor. Miss Sage, now Mrs. William Warren Quinton, continued a work well begun in a most able and interesting way. Through her leadership and ability the Gallery staged some of its most important exhibitions and built up an increased interest in the Gallery's art activities.

The first annual exhibition of works by Houston artists was shown during April in the Houston Museum. The exhibits numbered eighty-seven and included oils, water-colors, drawings, etchings and miniatures. The jury for the exhibition was composed of Mrs. G. A. Volk of Houston, Ellsworth Woodward of New Orleans, and Percy Holt of Galveston.



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SIR LAUNCELOT—EUSTIS MEMORIAL

JOHN GREGORY, SCULPTOR

## SIR LAUNCELOT

THE EUSTIS MEMORIAL BY JOHN GREGORY

A VERY beautiful work in sculpture, a large mural panel modelled in high relief, by John Gregory, has lately been prominently placed in the Corcoran Gallery of Art in Washington as a memorial to the late William Corcoran Eustis, grandson of the founder of the Gallery, and for many years a member of its board of trustees.

This panel depicts Sir Ector de Maris looking upon the dead body of his brother, Sir Launcelot, in the Church of Joyous Gard. On the chapel wall to the left are inscribed these words from Sir Ector's famous lament, found in the last chapter of Sir Thomas Mallory's "Morte d'Arthur": "And thou wert the courteoust knight that ever bare shield; and thou wert the truest friend that ever bestrad horse." In the center of the

panel is a niche or blind window, on which is carved a cross in a circle. Both knights are in armor; Sir Launcelot wears his helmet with visor raised—beautiful in death as in life, sleeping the long sleep—the ideal representation of gallant Christian manhood, suggesting in his serenity the triumph of life over death, giving the assurance of life hereafter; the figure of his brother is in interesting contrast, his rugged countenance full of sorrow, his figure vitally alive and yet suggestive of suspended motion; in his very attitude he seems to carry a load of sorrow.

It is a very quiet work. Like the great Adams Memorial in Rock Creek Cemetery and the superb Lincoln Memorial in Potomac Park, Washington, it creates for those who

see it a beautiful silence, eloquent with great unspoken thoughts. In memorializing Mr. Eustis it memorializes those traits of character which represent the noblest in manhood, and it should serve not only to hold him perpetually in high esteem but to induce emulation on the part of those who look upon it. It is beautifully done, very direct in treatment and sympathetic in the matter of expression. The material is Caen stone, which is warm in color and of soft texture. The velvet drapery covering

the bier hangs in lovely folds and suggests weight and richness. In short, Mr. Gregory has succeeded in producing a work which, while new, seems old; a work which one feels has not just been created but rather has always been and could not be different—a great achievement. It is a most difficult thing to produce an illustrative work without making the literary aspect outweigh in significance the artistic merit, but this, too, Mr. Gregory has succeeded in doing.

L. M.



KENMORE—HOME OF BETTY WASHINGTON

FREDERICKSBURG, VA.

## KENMORE—AN EXAMPLE OF EARLY AMERICAN ART

BY FLORENCE SEVILLE BERRYMAN

**T**HE OPENING of the American Wing at the Metropolitan Museum ushered in a new epoch in the appreciation of early American architecture and native crafts, dropping a stone, as it were, into the pool of public apathy, the enlarging and ever-increasing ripples of which are spreading throughout the nation. Heretofore American appreciation of its Colonial relics was either notoriously lacking—as witness the barbarous destruction of countless beautiful examples during the Civil War, or the consignment to the second-hand dealer of furniture of which the owners would now

give a small fortune to regain possession—or else was of a sentimental persuasion entirely. Up to a very recent date, the public has treasured Mt. Vernon, for instance, because it was the home of Washington, not because it is a fine example of Colonial architecture filled with art treasures. The latter fact probably has occurred to but few of the many visitors who have approached it in all reverence. But evidences of budding appreciation of the artistic beauty and significance of our early domestic architecture reached their full flower when the Metropolitan Museum opened its Ameri-





HALL AND STAIRCASE  
SHOWING DECORATIVE CEILING

KENMORE

can Wing, exhibiting complete rooms of various early types solely for their material charm, unstressed by historic association.

It is not to be denied that patriotic sentiment has played an important rôle in preserving for us heirlooms which would otherwise have vanished. The most recent treasure snatched from commercial vandalism is Kenmore, in historic Fredericksburg, Virginia, the home which Col. Fielding Lewis, of revolutionary fame, built for his bride Betty, the sister of George Washington. It was Kenmore's associations with America's greatest hero which inspired the movement to save it as a national shrine. The Ken-

more Association, formed in the spring of 1922, has in less than three years raised the necessary \$30,000 to purchase the house and surrounding garden.

But aside from the rich historic traditions centering in this estate nearly 175 years old, its value as an example of the artistic good taste which is a national heritage will make the preservation of Kenmore a matter for widespread rejoicing.

It is a square brick house, practically devoid of exterior ornamentation, in the style known as Georgian. A wing on the left side, with a prostyle portico, relieves the austere dignity of the front of the



RECEPTION ROOM

KENMORE

PORTRAIT OF FIELDING LEWIS BY WOLLASTON

mansion. The front entrance is simple in the extreme, having no porch but a hooded doorway, which is four steps above the ground level. The rear of the mansion is more intimate and gracious in appearance, with a typical "Colonial" porch, its roof upheld by six plain white columns. A brick walk descends with the garden's terraced slope in the rear. When we admire the charm and simplicity of this "Colonial" or modified classic style of architecture, we wonder how the unmistakable elements of good taste governing its popularity in the eighteenth century could have become so perverted as to produce the excessively

ornamented and mongrel architecture which began to appear in the thirties and forties of the following century.

A study of such homes as Kenmore seems to reveal the very character and personality of our forebears of revolutionary days: reserved and dignified as the front of the house in their public life; human, gracious and marked by sentiment in their family relationships, as is indicated by the rear of the house, upon the spacious porch of which they doubtless spent much of their time.

A unique feature of the interior of Kenmore, and one which now doubtless arouses keenest interest, is the stucco work, ceilings



MANTEL DESIGNED BY GEORGE WASHINGTON

KENMORE

and mantels, said to have been done by two Hessian artisans, prisoners taken at the Battle of Trenton in 1776 by George Washington and sent by him to his sister. Clay from the neighborhood formed one of the chief components, and, in gratitude for the kind treatment accorded them, these prisoners expended the greatest patience and artistic ingenuity upon the work. They were the same craftsmen who did the less elaborate work at Mt. Vernon. If this story is true—and there is nothing improbable about it—it would seem that our first Americans appreciated to the fullest extent the universality of art, its power to overcome racial and nationalistic prejudices

and enmities. At any rate, the work is beautiful and graceful and harmonious in design, the main motifs being baskets and garlands of roses. One over-mantel in the salon, however, is an elaborate design, quaint and whimsical in its humor, depicting the Aesop fable of the fox, the crow and the piece of cheese. It was suggested by George Washington as an ever-present reminder to his little nephews to beware of flatterers. The inside woodwork and extensive panelling is beautifully finished and well preserved, as is the entire mansion. A kind fate placed it with solicitous owners for most of the century after it was sold by the widowed Betty Washington Lewis in 1794. The





BEAUTIFUL MANTEL AND OVER-MANTEL PANEL KENMORE

rooms are as originally built, no modern rearrangements spoiling them. The large iron locks and keys remain on the doors, and a heavy brass knocker adorns the front entrance. The original estate comprised 860 acres, the vast part of these having been sold before 1800 to satisfy creditors, all Colonel Lewis' money having been given to the cause of the Colonies, in the manufacture of arms and the equipment of three regiments. But the land upon which Kenmore now stands (about 300 feet square) is planted with trees and shrubs, some of them the original plants set out by George Washington himself.

The Kenmore Association is to furnish it

in its original style, restoration to take place under the direction of expert artists with Frank C. Baldwin, consulting architect. It is hoped that original possessions and furnishings may be obtained as far as possible. Betty Lewis' desk was discovered and verified as genuine by a Minnesota chapter of the Daughters of the American Revolution, which presented it to Kenmore. It is of old mahogany with brass trimmings, handles, etc., and is in perfect condition. A Virginia descendant has lent the original portrait of Col. Fielding Lewis by John Wollaston, painted about 1770; and a New Jersey descendant has lent Betty's wing chair. These are valuable loans.



DETAIL OF CEILING—WORK OF TWO HESSIAN SOLDIERS

KENMORE

An examination of the Wollaston portrait of Colonel Lewis will reveal an interesting fact to the student of early American portraiture. There is marked identity between this Lewis portrait and one of Benedict Calvert of Mt. Airy, Maryland. The same body has been used, even to the position of the hands, with the first two fingers of the left hand resting upon the hip. It would be difficult to say how many of these Wollaston portraits there are in existence, but there seems to be no record that any complaints were registered by the various subjects against the employment of a stereotyped figure to support their heads.

Situated in a town which is said to possess more historic places of Colonial, Revolutionary and Civil War days than any other city in the United States, Kenmore yet stands out as a remarkably fine example of its period and will well repay a visit. It is a museum exhibit of the rarest and best sort, for it is to be seen in its own environment and insistent with the spirit of the past and those to whom it was once home.

The dedication of Kenmore as a National Memorial took place on Saturday, May 9,

with an impressive patriotic service held at 1:30, followed by picturesque ceremonies occupying most of the afternoon. There was a parade on Washington Avenue of ancient vehicles and citizens of Fredericksburg in Colonial attire, prizes being awarded by judges who had motored down from Washington, D. C. Songs and spirituals were rendered by negro singers in Market Square, where tea was served by the Washington-Lewis Chapter, D. A. R. The many historic homes of Fredericksburg were open, and the spirit of hospitality which prevailed everywhere was truly reminiscent of the gracious days of a hundred and fifty years ago.

Robert B. Harshe, director of the Art Institute of Chicago, has been appointed by the Hon. Herbert Hoover, Secretary of Commerce of the United States, a delegate to the International Exposition of Decorative Arts in Paris. With other members of the commission so appointed, representatives of arts and industries wherein design is a factor, Mr. Harshe will visit Europe early this summer.



THE ARTIST'S FAMILY

PORTRAIT GROUP OF MR. AND MRS. JOHN C. JOHANSEN, THEIR CHILDREN AND MOTHER.

JEAN McLANE  
SHOWN IN THE PENNSYLVANIA ACADEMY'S MOST RECENT ANNUAL EXHIBITION



# C. K. CHATTERTON

BY OLIVER S. TONKS

EDOUARD MANET shocked academic Paris into a consciousness of the beauty of the commonplace. For reason of that he has been the idol of American painters who insist on sincerity. His point of view is notably the creed of Robert Henri and the men who gathered around him. Their insistence has been upon sincerity of statement, robust attack, clarity of color and a frank recognition of the importance of light. These qualities are apparent in the work of George Bellows.

Those who recently have had the good fortune to visit the irreproachable Wildenstein Galleries in New York City have seen this creed perfectly restated by Prof. C. K. Chatterton. In the room given over to his pictures is written the *confession* of a painter who believes that beauty is not exclusive; who asserts that it inheres as much in "Main Street" as in rippling brook or in unusual, quaint bypath. This beauty is that of vigorous color, solid form and, above all, of forthrightness.

Three impressions impinge upon the visitor to the Chatterton exhibition—solid structure, an *allegrezza* of color, a feeling of air-filled space and of pervasive sunlight. Of these possibly the latter is the most emphatic. It may be hot and sultry as in "Clinton Square," comfortably mellow as in "Saturday Shopping," fresh from the river as in the "Ferry Boat" or as if washed by rain as in "The Elms." But so dominant is it everywhere that one's first reaction is that of entering a well-lighted room.

Many a modern painter has been so carried away by the love of the ugly as to allow the note of so-called "human interest" to excuse work that otherwise had little to recommend it. Chatterton does not so err. "Clinton Square" of itself may be ugly enough, but it ceases to be so when revealed in fitting terms of design, color and light. It is replete with intriguing drawing, flooding with sunlight, and is most solidly constructed. It carries an air of sincerity and a disdain of the charlatan's trickery in getting results by flippant technique.

Chatterton knows what he is doing. The

purposeful construction and lighting just noted can be seen quite as perfectly in "Saturday Shopping." Casually the picture appears to be that of any busy "Main Street" of a sunny afternoon. It is an apparent truth. Yet when one ponders this seemingly innocent statement of the scene one notes that the whole composition revolves around the explosion of light at the street corner in the middle distance. This brilliancy makes the more interesting the shadowed sidewalk with its bustling shoppers.

The same comfortable sunshine, now noon, warms the forward deck of the "Newburgh Ferry." So noticeable is this quality that it is easy to forget that thought was given to arrangement. It would have been easy to have split the picture into two parts by the column in the middle. It is not so split, for the reason that the wind has filled the upper part of the opening with smoke while, below, horses and men block this way out. Everything is premeditated, but the forethought is artfully concealed. Yet there is no rigidity. The boat is moving so truly that you can almost see it eat into the space between it and the shore.

All this in a way is the apotheosis of ugliness. Professor Chatterton can also paint the "attractive" theme. Mark his "1812." Not only is the white colonial church itself a romantic subject but its charm is enhanced by the pattern of shadows that flits along its flank. A spirit of peace is there.

This feeling of contentment pervades the "Cornwall Road." The filtering light, the inviting comfort of the old farmhouse and the beckoning road all add a romantic note perhaps not seen in the street scenes.

It would be easy to go on enumerating the interesting variety of effect in the pictures of this exhibition. It suffices to record that C. K. Chatterton's art is versatile. He paints with certainty and *bravura*. His forms are solid, his colors attractive, his drawing spontaneous and uncramped. He does not pose. He is sincere, forthright and convincing.



CLINTON SQUARE

C. K. CHATTERTON



SATURDAY SHOPPING

C. K. CHATTERTON





"1812"

C. K. CHATTERTON



THE NEWBURGH FERRY

C. K. CHATTERTON





OCTOBER

W. HERBERT DUNTON

## DETROIT'S ELEVENTH ANNUAL OF AMERICAN PAINTING

BY REGINALD POLAND

WHILE one manner of art is disappearing for the moment at least, another is attempting to solve apparent problems and a third may be producing masterful creations. While painting continues to experiment in post-impressionism and a more complete art based in part on the various phases of that abstract expression, the greater American pictures today are, in general, impressionistic or realistic. And now that the preliminary study in these two realms has been made, the science and technique of the former, the austerity and, at times, the harshness of the latter have often been replaced by beauty and poetry and by monumental design. Evidence of

this is found in the Eleventh Annual Exhibition of American Painting on view in the Detroit Institute of Arts from April 21 to May 31, 1925.

The collection was more representative than ever, inasmuch as it did not conflict as much with other exhibitions as sometimes in past years. Clyde H. Burroughs, Executive Secretary of the Detroit Institute of Arts, selected the pictures most carefully from a number of temporary exhibits and from the studios. There were one hundred forty-four of the more recent pictures by one hundred forty-one artists. One should judge the art of a time by its best, inasmuch as only such work, if any, is the kind that



MARNIE, PAGE AND GINGER

MARIE DANFORTH PAGE

ELEVENTH ANNUAL EXHIBITION, DETROIT INSTITUTE OF ARTS

will attain a place of distinction and live longer. The best is, therefore, the most significant. This Detroit collection, being truly representative of progressive American paintings, suggested certain tendencies. More than a third of the one hundred forty-four pictures in Detroit were compositions with the figure, a quarter of the total were

portraits, while a comparatively small proportion of the former were also of genre and less than a score found still life as their subject. Landscapes were not so much in evidence as in the past, for they numbered but forty-three. However, they included a larger number of prize-winners than did the other subjects. From these somewhat in-



THREE TOP-SERGEANTS

GEORGE LUKS

dicative totals it would seem that, while American landscapes still hold their own well-recognized position among the world leaders, there is an increasing interest in the figure.

A vivid plein-air impressionism distinguishes the landscapes. Daniel Garber's orange and opalescent green "Harmonville," with sunny earth, trees, houses and factories merging into a bright, panoramic fabric, was an outstanding example. There were but few still-life paintings, which is not extraordinary, for, while connoisseurs often choose landscapes after figure subjects, generally it is later still when they begin to care for still life with its even more abstract character. Dines Carlsen's "Flemish Tapestry" was one of the notable exhibits in this class. It represented a symmetrical composition; Florentine carved candlesticks, a Chinese bronze vase and a porcelain bowl with russet apples and Malaga grapes harmonize in atmospheric tones against the Brussels tapestry revealing hunting scenes. One would have to search far and long to

find elsewhere so sensitive and aesthetic a treatment.

Although genre is also all too scarce, several pictures of incidental scenes stand out prominently in memory. Of old master quality, yet with the spirit of the day, was Leon Kroll's picture entitled "Sleep." George Luks' "Three Top Sergeants," reproduced herewith, was bought by the Detroit Institute of Arts the first day the exhibition opened. One of the three men sings from an open book, another plays a guitar and sings, while the third, in the center, is playing on a flute which by its line cleverly helps to make a more homogeneous mass. The picture, in fact, is really a play of opposing volumes, balanced values and colors of violets grading from an almost pink to a blue. It is like a more plastic and therefore effective Manet.

To speak of the more purely decorative panels, of which there were very few, one at once remembers W. Herbert Dunton's "October." In this horsemen of the southwest swing along the road against billowy,



golden and emerald-green masses of foliage. The trees were arranged arbitrarily and with quite static, symmetrical balance. The painting would be appropriate as an over-mantel in a library or in a country or summer home, though perhaps a bit too strong for most interiors. Julius Rolshoven, of Detroit, showed a mural design called "The Coming of the Spaniard," which had decided merit in its all-over spotting of bright colors, incidentally in the spirit of the subject, and in its broken-up, cubistic manner that prevented any monotony in the flat plane.

There were a number of very strong portraits such as Sidney E. Dickinson's likeness of the artist, "Nathan Potter;" Douglas Volk's portrait of Lincoln; Albert Smith's "Lionel Atwill as Deburau"; Guy Pene DuBois' "Jeanne Eagles in 'Rain'"; Irving Wiles' "Self Portrait"; Robert Susan's "Governor Pinchot." George Bellows' portrait of "Emma in the Purple Dress" was monumental and attractive in form, one of the most refined expressions of this versatile genius whose passing is universally lamented. Nicolai Fechin's "Singer" suggested a thinly and broadly sketched Mancini, vibrant with dry light colors. The portrait of a woman with auburn hair by Maurice Fromkes revealed the strength of this distinguished American painter, who has lately attracted so much attention by his strong Spanish pictures. Glacken's "Dream Ride" was distinctly fantastic. In it a little girl was riding on a hobby-horse surrounded by children fishing and boating, by animals riding in carriages and the like, a veritable "Alice in Wonderland" in splashes of strange, bright tones blurred to suggest the dream quality. Leon Kroll's "Portrait of My Wife," composed with the grand piano against which she stands, "Scandal" with its three conversing women painted by Myron Barlow of Detroit, and Helen M. Turner's impressionistic "Lilies, Lanterns and Sunshine" are all exceptionally good.

This collection was noticeably free from *outré*, radical and objectionable pictures. Americans today find joy and art in all sorts of subjects, and increasingly so in the realms of the commonplace and everyday life. This is splendid. Let us hope, however, that in addition they will soon realize

that the greatest art has also interpreted the spiritual. When this becomes more apparent in America, when the religious, the spiritual is naturally a part of our life, then will come a still greater Renaissance in art.

#### NEW MEMBERS OF THE N. A. D.

The National Academy of Design has recently elected five new Academicians and five Associates. The Academicians are John F. Carlson, Eugene Speicher, Jonas Lie, Leopold Seyffert and Edward McCartan. All are painters, with the exception of Mr. McCartan, who is a sculptor.

The associates elected include two sculptors and three painters. In the first category are Harriet Whitney Frishmuth and Malvina Hoffman, both of whom are pupils of Rodin and have won a number of important awards in this country; while the painters include John Ward Dunsmore, Raymond Perry Neilson and Hayley Lever. Mr. Dunsmore is president of the American Water-Color Society and vice-president of the Salmagundi Club.

#### SOUTHERN EXHIBITION AT GRAND CENTRAL PALACE

Contemporary Southern painters and sculptors were represented in an exhibition at the Grand Central Palace, New York City, under auspices of the Southern Exposition, May 11 to 23. This was the first occasion in New York to adequately display to the public the South's achievements in art. Contributions were invited by a committee of well-known southern artists, acting for the Exposition, and included Elliott Daingerfield, Jerome Myers, Francis C. Jones, Augustus Lukeman, Bessie Potter Vonnoh, Helen Turner, Anne Golthwaite and Louise L. Heustis.

#### NORCROSS EXHIBITION AT BOSTON MUSEUM

Paintings by Eleanor Norcross were lately shown in a memorial exhibition in the Boston Museum of Fine Arts. This display was a preview of works which are to be permanently housed in Fitchburg, in the Norcross Museum, left by the artist with an endowment fund, and other collections of porcelains, carvings, paintings and sculpture. An article about Miss Norcross and her unique collection is to appear in a subsequent number of the AMERICAN MAGAZINE OF ART.



"THE REVOLUTION" OR "THE UPRISING"

HONORE DAUMIER

## A GREAT DAUMIER

THE Phillips Memorial Gallery of Washington has, during the past season, made several important acquisitions, most notable perhaps among which is a painting by Daumier entitled "The Revolution." This painting was newly discovered in Paris less than two years ago and immediately exhibited in the Louvre, attracting wide attention, for Daumier as a painter has long since come into his own. Later the picture was shown in the Leicester Galleries, London.

At the time the picture was exhibited in London, Arsene Alexandre wrote in the *Burlington Magazine*: "The picture is the most important and the most impressive of those which we know or are likely to know of Daumier's. There is no work of his of like importance among those which have escaped the knowledge of historians and the zeal of collectors." Naming five or six of Daumier's most important works, he goes on to say: "These are almost all the figure compositions

larger than an easel picture which can be compared with the amazing 'L'Emeute' ('Revolution'). It seems to us to equal any of these in pictorial value and even to surpass them in dramatic intensity and human interest."

High praise, indeed, and thus he aptly characterizes the work: "As Delacroix expressed what we may call the lyrical side of revolution, so Daumier has in this case, as it were, sculptured the features of a mob. He has done so by that power of imagination which only real great painters have. Six figures, some gable ends of houses, the crowns of a few hats, was all that he needed to give the impression and to communicate the emotion of a whole crowd advancing passive but menacing through a terrified town. The picture makes one regret that 'Les Miserables' was not illustrated by Daumier; one never thinks of these ideas until too late."

Thus this eminent critic sums up the spirit of Daumier's master painting. As he says, so little has been made to indicate so much; so truly has he interpreted the mob spirit that it is almost impossible to realize as one is looking at this picture that there are only six figures actually portrayed. But in these figures is the whole story of revolution. Here are the fanatic, the mentally incompetent, the oppressed and the wronged. Here in the aggregate is that awful thing—human energy uncontrolled, plunging headlong without guidance and without regard for consequences. A great wall cutting off perspective seems to suggest not merely confinement of space but that battlement of prejudice and misunderstanding which invariably precipitates revolution. It is a fearful picture and yet magnificent. A lesser

artist could never have presented such a theme and held perfect poise. It would have become merely hideous, fearful, perhaps even absurd. This is the work of a master painter and of a man who not only felt deeply but understood.

The Phillips Memorial Gallery owns several other works by Daumier, among them "The Three Lawyers," one of his most brilliant little canvases. How delightfully Daumier's other points of view—his versatility, his sense of humor, his love of harmonious color and beautiful tone, his ability to strike precisely the right note at the right time—are indicated in the other little pictures which hang adjacent to this great work. Where else in America can such a group of Daumiers be seen?

L. M.

## NEWS NOTES

Nine paintings by American artists have lately been acquired by the Newark Museum and placed on exhibition in its galleries. These include "Willie Gee," by Robert Henri; "The Church of the Penitentes," by John Sloan; "Barnyard and Mountain," by George Bellows; "Figure Composition," by George Luks; "East Side Corner," by Jerome Myers; "Winter Landscape," by Louise Upton Brumback; "Forest and Hills," by Joseph Pollet; "The Good Samaritan," by Robert L. Newman, and "Red Barn," by Arthur B. Wilder.

Two additions have recently been made to the collections of the Fogg Art Museum at Cambridge, through the generosity of former students at Harvard. They are a "Portrait of Madame V," by Degas, the gift of Mr. C. Chauncey Stillman of New York of the class of 1898; and a Fifteenth century Italian *desco da parto*, given by Mr. Henry W. Bliss of Chestnut Hill, of the class of 1884. Both are notable works.

A step in the plan for the development of Yale University as an art center is the designation of an entire city block on the college campus for the erection of an art museum and other associated buildings costing more than one million dollars.

Mr. Raymond Henniker-Heaton, for four

years Director of the Worcester Art Museum, has tendered his resignation to the trustees of that institution with the purpose of retiring permanently from museum directorship and returning to his home in England, where he will devote his time to writing and research. Mr. Henniker-Heaton is one of the three foreign experts who have been called to serve as heads of American museums. Previous to his going to Worcester he was Director of the Hackley Art Gallery in Muskegon, Michigan, where his work in establishing a notable permanent collection of paintings won for him a high place among those in this field of endeavor. His resignation will become effective about June 15.

The city of San Francisco is to acquire the Palace of Fine Arts and grounds at the Presidio, if it grants the United States Government a right to operate a spur track from Fort Mason to the Presidio. Otherwise, the use of the building and grounds is limited to July 1, 1927, in accordance with a bill passed by the U. S. Senate.

C. Valentine Kirby, Director of Art Education in the State of Pennsylvania, will be one of the special guest instructors at the summer session of the Carnegie Institute of Technology, Pittsburgh, this year.





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# LETA-SULLIVAN-HOFFMAN MEMORIAL WINDOW

CHURCH OF THE ASSUMPTION, STRAFFORD, PA.

BY ANNE LEE WILLET

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## THE INNESS CENTENNIAL

George Inness was born at Newburgh, N. Y., on May 1, 1925; this is therefore his centennial year. In recognition thereof a loan exhibition of about thirty of his works, ranging from the sixties to his last period, was held in the late winter at the Macbeth Gallery, New York. This was made possible by the generous cooperation of many private owners, and it was an event of outstanding significance. Referring to it in "The Field of Art" in the April *Scribner's*, Royal Cortissoz said:

"I rejoiced in it for its own sake, and it set me to thinking about the whole development of American landscape art. . . . From the thirty pictures at the Macbeth Gallery my memory travelled over thrice that number more, and I had a vivid sense of the might and scope of this great painter. There was a wonderful amplitude about his genius, a wonderful energy. He poured forth his designs in glorious profusion, and they have rich substance, an abounding

vitality. It was in America, too, that he brought his art to a climax, during the eighties and the early nineties. He is our own man, his roots going down deep into our own soil. His landscapes are among the raciest, most characteristic things American art has given us. They most faithfully depict the American scene, and they enrich it with the beauty that only art could give to it. . . . Broadly speaking, it was from George Inness that they took over the point of view, the habit of mind, typical of American landscape art in the last thirty years and more. If the old methods of the Hudson River school are no longer valid, if the 'natural magic' that now holds sway is one concerned in utter freedom with the everlasting truths of light and air and color, if our painters and their public explore the intimacies of nature in a spirit of sympathy and understanding, it is largely because Inness found the key to a more beautiful world. He accustomed us to a different kind of landscape, and he established it as the right one. He liberated us from an inadequate tradition and gave us a new standard to live by. Only a man of genius could have done it."

Much of Inness' life was spent at Montclair, N. J. It was fitting, therefore, that on May 3 there should be held at the Montclair Art Museum a celebration commemorating the One Hundredth Anniversary of his birth. Here, too, a group of his canvases was exhibited. Edwin H. Blashfield, President of the National Academy of Design, presided at the meeting.

In further recognition of this great event a memorial was dedicated on May 1 at Tarpon Springs, Florida. This took the form of a hall in which exhibitions, music and other entertainment could be given. It was at Tarpon Springs that Inness spent many of his winters and painted some of his best pictures.

It would be well if the Inness Centennial could be recognized in all of the public schools in this country, thus bringing this great American artist to the attention of the children.

## THE CONVENTION SEASON

The spring has become a time for meetings, conferences, conventions. The American Institute of Architects held its annual con-

vention in New York in April, and simultaneously an International Conference on City Planning was held in the great metropolis, bringing together for the first time in this country experts on city planning from the leading nations of Europe. Through the initiative of the American Civic Association, in cooperation with the Pan American Union, a Pan American Conference on City Planning was held in Washington the following week.

In May, at the very time this magazine is being printed, the Art Museum Directors, the Museums Association and the American Federation of Arts will be holding their annual meetings in Chicago, St. Louis and Cleveland, respectively. If these last three meetings, which deal primarily with art under cover, are as effectual as those which had to do with art out of doors, it will be well, for certainly the meetings of the architects and the city planners lent real impetus to endeavor and helped greatly to focus the attention of the public on public art.

The bringing together of the city planners from the different nations was a tangible demonstration of the possibilities of world peace on the basis of common ideals. Here was something practical, not merely theoretical—a group of highly intelligent, professionally trained men of business ability and artistic instinct, striving along different lines to attain a similar end, the improvement of living conditions and public welfare.

Mr. Raymond Unwin, in his address at the Washington conference, touched upon an important point when he urged that in our city planning we should strive each to meet our own individual needs, insisting that internationalism must not be interpreted as a medium to obliterate individuality, and that while we learned from one another, we must interpret art each for himself. The question is: Will this be possible? When the time comes—and it is rapidly coming—when all people will be living under similar conditions, shall we be able to retain our individuality?

A staff writer in a recent number of *The Forum* made the following lament: "Novels nowadays must be like publishers' announcements; paintings must be like posters; plays like parades; music like sounds in a hotel kitchen. Even sculpture is trying to

'express motion'! All because art is supposed to reflect life, and life is in such a hurry that art is a perfect blur. No doubt it's all leading to some grand efflorescence that will make the twenty-first century an incredibly entertaining epoch; but it's hard on us of the present, especially if we're weak enough to take ourselves seriously." There is much that is true in this comment; a great deal of art today may well be described as "in a perfect blur," and whether we take ourselves seriously or not, it is a bit confusing. Conferences of the right sort may help to clear the atmosphere; in any event, this is their great purpose and opportunity.

## NOTES

The Fifty-Eighth Annual THE A. I. A. CONVENTION of the American Institute of Architects was held in New York during the week of April 20 to 25, and, according to the "Convention Daily" published by the architects during the meeting, was the most notable convention ever held in the history of the Institute. Its attendance by architects, not only from this country but from abroad, far exceeded, both in the number and in the prominence of the visitors, any previous gathering of architects and those in arts associated with them. In the brilliance and magnitude of its social functions, in the importance of its varied meetings, and in the development of a closer bond between the architects of this and other countries and between architecture and its kindred arts and crafts, this meeting reached a new level of accomplishments.

This convention also derived special significance from the great International Town Planning Conference then in progress in New York, at which there were present distinguished representatives of this art from many foreign countries as well as our own; and from the International Exposition of Architecture and the Allied Arts set forth in the Grand Central Palace under the auspices of the Architectural League, each in itself an event of note.

One whole day, April 22, was given over to the draftsmen, and brought into focus the desire of the profession to bring before the public the significance of the work that



is done by the men in the offices. A step further was taken when, on the next day, at an important meeting of architects and representatives of the building trades, substantial progress was reported in the elimination of strikes, a reduction in seasonal building peaks, and a rapidly developing interest in the revival of the craft spirit, as the result of architectural and public recognition of the workers' skill.

#### *Prize Awards*

A luncheon meeting was held on Friday, April 24, devoted to the subject of sculpture, mural painting and craftsmanship, and the presentation of medals to the men whose work in these arts had won high admiration. The award for sculpture went to James Earle Fraser, that for craftsmanship to Charles J. Connick for his work in stained glass, and for mural painting a posthumous award was made to John Singer Sargent, who had expected to be present on this occasion. Mr. D. Everett Waid, President of the Institute, presided at this luncheon; Mr. Herbert Adams delivered an address on Sculpture, and Mr. Connick spoke on Craftsmanship. Edwin H. Blashfield, the well-known mural painter and a close friend of Mr. Sargent, delivered a eulogy on this great artist, after which Mr. Waid presented the award for Mr. Sargent to Mr. Guy Lowell, a distant relative. As a further tribute to Mr. Sargent three minutes of silence were observed at the Architectural and Allied Arts Exposition.

#### *Officers Elected*

At the morning session on April 24 election of officers for the ensuing year was held, which resulted as follows: D. Everett Waid of New York, reelected President; Abram Garfield of Cleveland, First Vice-President; William L. Steele of Sioux City, Iowa, Second Vice-President; Edwin H. Brown of Minneapolis, Secretary; William B. Ittner of St. Louis, Treasurer; F. Ellis Jackson of Providence, Director, First District; J. Monroe Hewlett of Brooklyn, Director, Second District; and Goldwin Goldsmith of Lawrence, Kansas, Director, Sixth District.

The following were elected Honorary Members of the Institute: Morris Gray of Boston, John J. Glessner of Chicago, Robert W. de Forest of New York, Mrs. Mary E.

Wortman of Portland, Oregon; Eli Kirk Price of Philadelphia, Henry B. Thompson of Wilmington, Delaware, and Alexander Suss Langsdorf of St. Louis. As Honorary Corresponding Members there were elected Sir Gilbert Scott of London, Arthur Byne of Madrid, Camille Lefevre of Paris, President of the Societe des Architectes Diplomes, and Senor Horacio Acosta y Lara of Montevideo, President of the Pan-American Congress of Architects.

#### *The Architect's Palette*

A feature of this same session was an interesting symposium on "The Architect's Palette," at which Mr. J. Monroe Hewlett was the first speaker. Sir Edward Lutyens, the distinguished British visitor, was invited to the platform and presented to the meeting by Mr. Corbett, who upon this and other occasions spoke for him, Sir Edward claiming exemption from public speaking of any kind.

One session of the convention was devoted to the reports of the various committees, all of which were received with interest. Special appreciation marked the announcement that the Carnegie Foundation had agreed to make a substantial grant of \$5,000 to assist the Institute's educational program.

On the last evening an official dinner was given to Sir Edward Lutyens by the President of the Institute, at which there was an exceedingly distinguished gathering, including Sir Esme Howard, the British Ambassador; Raymond Unwin, the great British Town Planner, and other members of the Royal Institute of British Architects; representatives of the Diplomatic Corps, architects and town planners from European nations, and the leading American architects, painters and sculptors.

#### *The Gold Medal Awards*

The Convention was concluded by a reception at the Metropolitan Museum and the award of the Institute's Gold Medals of Honor to Sir Edward Landseer Lutyens, of London, England, and, as a posthumous award, to Bertram Grosvenor Goodhue. The award was made in the great Sculpture Court, on the east side of which a dais had been arranged for the use of the speakers. The balcony was picturesquely hung with the banners of the several Institute chapters, and music was provided by David Mannes



SYMBOLIC MEMORIAL TO THE WORLD WAR

LEO FRIEDLANDER

ARCHITECTURAL AND ALLIED ARTS EXPOSITION, GRAND CENTRAL PALACE, NEW YORK

and an orchestra placed in the gallery. At 9:15, in response to a bugle call, the members of the Institute gathered at the head of the Grand Staircase and, donning the robes worn two years ago when the Medal of Honor was given in Washington to Henry Bacon, marched in procession down the stairway and stood grouped at the foot of the dais. Following the procession the President of the Institute, Mr. D. Everett Waid, stepped forward and with great dignity introduced the first speaker, the Hon. John W. Davis, former American Ambassador to Great Britain, who spoke appreciatively on English architecture, with special reference to the work of Sir Edward Lutyens. Immediately following his ad-

dress, Mr. Waid awarded the medal and Sir Edward read a short address of thanks. Dr. John Finley followed with a fitting and extremely sympathetic appreciation of the work of the late Bertram Goodhue, after which the medal was presented by Mr. Waid to Mrs. Goodhue. It was a most interesting occasion, marked by great dignity and made memorable not only by the words of the speakers but also by the charm of color, the handsome setting and the delightful music.

The Gold Medal of the Institute has been awarded previously to only six men—Sir Aston Webb of England in 1906; Charles Follen McKim in 1909; George B. Post in 1911; Jean Louis Pascal of France in 1913;

Victor Laloux, also a Frenchman, in 1921; and Henry Bacon in 1922. A very beautiful program of the order of exercises at this most recent presentation was issued.

### *The Great Exhibition*

In connection with the Architectural Exhibition a number of awards were made. These were based on five classes and were as follows: Class 1—Ecclesiastical, to Maginnis and Walsh of Boston for the executed building, Trinity College Chapel and the Baldichino—the Baldichino in Holy Cross Chapel, St. Catharine's Church, Somerville, Mass.; Class 2—Monumental and Governmental Building, to Edward L. Tilton and Alfred Morton Githens, Associated Architects, for the Public Library at Wilmington, Delaware; Class 3—Educational, Institutional and Society Buildings, to Sproutt and Rolph of Toronto, Canada, for Hart House, University of Toronto; Class 4—Domestic Buildings, to Walker and Gilette for the Big Tree Farm, the residence of James N. Hill, Esq., at Wheatly Hills, Long Island; Class 5—Commercial Buildings, Hotels and Apartments, to Arthur Loomis Harmon for the Shelton Hotel, New York. Each of these was awarded by a jury composed of representative architects from different parts of the country.

An elaborate handbook and catalogue of the exhibition was published, having as a frontispiece a perspective in color of the George Washington Masonic National Memorial by Helmle and Corbett of New York, Osgood and Osgood of Grand Rapids and Olmsted Brothers, of Brookline, Mass., which is being erected in Alexandria, Virginia; also numerous illustrations of the exhibits in the various departments represented such as public and commercial buildings and monuments, decorative painting, ecclesiastical architecture, crafts, sculpture, town planning, American Academy in Rome, and domestic and landscape architecture—a graphic demonstration of the flourishing condition of these arts in America today.

auspices of the Washington Committee on the Federal City of the American Civic Association and in cooperation with the Pan American Union. This followed immediately upon the International Conference on City Planning which was held the previous week in New York, and was especially worth while in that it brought to Washington the leading representatives of this art abroad and thus put them in contact with the representatives from South America.

On the second day of this conference a luncheon was held at the Mayflower Hotel, at which there were in attendance representatives of Great Britain, France, Holland, Germany and the United States. In what better way can world peace be secured than through the establishment of comradeship on the common basis of art? Here was true evidence of common interest engendering good-will through a practical association of practicing artists, co-workers in a great scheme for the betterment of mankind. And city planners have every right to the title "artist"; the pictures which they paint are as truly, or should be as truly, works of art as those which are painted with brush and pigment; the medium they use is different, that is all. Furthermore, a city planner, to be successful, must have visual imagination plus a genius for diplomacy.

In his introductory remarks, Frederic A. Delano, President of the American Civic Association, called attention to the fact that the city of Washington had been developed largely under the auspices of the Army, having been planned by a French army engineer and, to a great extent, developed under the direction of engineers of our own army. Thus predicated, he introduced General Pershing, who, with a few words of appreciation, made acknowledgment. Raymond Unwin, Chief Architect of the British Ministry of Health, author of one of the leading works on city planning and a city planner of very great distinction, was the first of the announced speakers and in his very brief address gave the matter of city planning an international turn, declaring that it was not the ideal of the internationalists to eliminate the individuality of nations and thus bring the world down to a dead level of mediocrity, which would be deplorable. Every city, he claimed, should have its own individuality and be developed in

An event of special interest during the latter part of April was the Pan American Conference on Capital Cities held in Washington, D. C., under the

CITY  
PLANNING



accordance therewith; but cities, he said, are like individuals—the greater they are the more marked their virtues and their defects. We should look, he insisted, for what is good in what is different, we should endeavor to appreciate virtues and to tolerate defects, to learn by all, to copy none—an excellent rule, not merely for city planners but for critics of art and life in general.

M. Bassompierre, Architecte du l'Office du Departement de la Seine, followed Mr. Unwin and spoke in French, very clearly and distinctly, and with special reference to the development of the art of city planning in France. He paid a gracious compliment, however, to England for the development of garden cities, and thus prepared the way for the third speaker, Ebenezer Howard, President of the International Federation for Town and Country Planning and Garden Cities, in England, the father of the garden city movement. Mr. Howard said that his first impression of New York was of the great power behind the city life, but that he sorely missed there an expression of beauty, and he made a strong plea for improvement in the housing of the poor, in order that the proper influence should be brought to bear upon the child in his or her early surroundings. Dr. Arie Keppler, Director of Housing in Amsterdam, Holland, carried on this theme but chanced to say in the course of his remarks that he was surprised to find that we were not making a new architecture in this country as they were endeavoring to do in his.

The last of the foreign speakers was Dr. Robert Schmidt, Director of the Regional Planning Federation of the Ruhr, Essen, Germany, under whose charge over three hundred regional cities and towns have been planned. He stressed particularly the importance of distributing rather than centralizing the life of the people, in order that all might enjoy the best living conditions. Mr. Charles Moore made the concluding speech.

To the city of Washington high praise was given by each speaker, though polite warnings were dropped concerning the smoke nuisance, realty developments and other dangers which were obvious to even the two-day visitor from abroad. It was an extraordinarily interesting occasion, an art event of very conspicuous note.

The Art-in-Trades Club of New York announces a competition which, it is believed, will stimulate creative effort on the part of American designers, decorators, architects and manufacturers and perhaps mark a step in the evolution of a style native to this country.

The program of this competition includes two projects—one the decoration and furnishing of two rooms at a cost estimated to be within the resources of a family with a yearly budget of \$6,000; and the decoration and furnishing of three rooms at a cost deemed appropriate for a family having an income of \$30,000 or more.

Direct copies of old styles or obvious imitations of old designs will be barred from consideration. On the other hand, it is emphasized that the purpose of the competition is not to encourage the submission of the eccentric or sensational in treatment, but rather to encourage the creation of designs that, while recognizing our present traditions, will carry forward the expression of these traditions into new and pleasing forms suited for American homes. Competitors may submit designs for one or both suites, but no competitor will be allowed to submit more than one set of designs for each.

The prizes will be \$1,250 for the design considered most successful by the jury for each of the two rooms involved in Suite A; and \$1,500 for the most successful design for each of the three rooms involved in Suite B. The two prizes offered for Suite A may be awarded to a single competitor or to two different competitors; those for Suite B to a single competitor, or for two rooms to one competitor and the third room to another, or for the three rooms to three different competitors. A jury of five members appointed by the Art-in-Trades Club will pass upon the drawings and announce the awards on October 15, 1925.

Those winning the prize awards will be required to develop full-size drawings for all material involved in the decoration or furnishing of the suite in question, on the approval of which the various prize designs will be exhibited at the Art-in-Trades Club. These full-size drawings, and all propositions regarding the manufacture of the necessary materials, must be submitted to the Exhibition Committee of the Club by March 1,

1926. In developing the completed rooms at the time of the exhibition, the necessary space will be provided by the club and rough walls erected therefor.

In announcing this competition the club expressed the belief that "the initiation of such a movement in the near future was essential to the healthy well-being and progress of American industrial art," continuing as follows: "The psychological moment for the inauguration of such a movement seems to be upon us. With the coming of the great Exposition of Modern Decorative and Industrial Art in Paris this summer, at which the United States will not be represented because we have not yet developed material suitable for display in the new spirit, the time is ripe for an awakening of our own efforts." It is for this reason that this competition is instituted.

Copies of the program for this competition may be obtained by addressing the Secretary of the Exhibition Committee of the Art-in-Trades Club, 34 East 38th Street, New York City.

The Art-in-Trades Club previous to this time has held three annual exhibitions of interior decorative art in New York at the Waldorf-Astoria, at which they have brought together, in a series of twenty or more completely furnished rooms, examples of original wall coverings from France and England, antique furniture, and fine specimens of modern craftsmanship, both from original designs and in reproductions, together with rooms designed by present-day decorators.

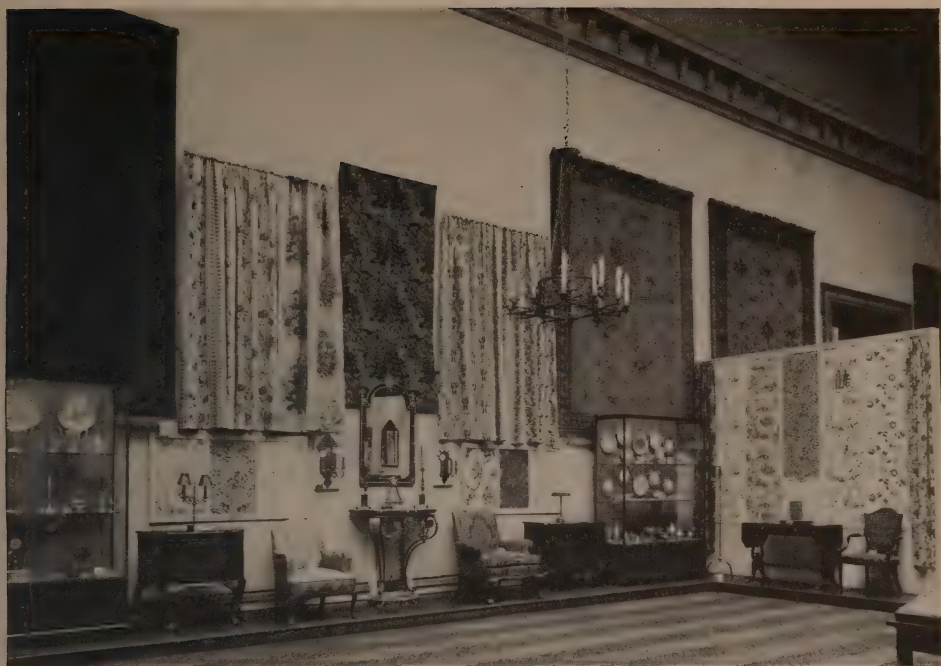
The Ninth Annual Exhibition of American Industrial Art which was held at the Metropolitan Museum of Art from March 28 to May 3 was a most notable showing, both as to quality and the variety of works set forth. It included furniture, glass, jewelry, lace, leatherwork, metal work, porcelain and pottery, rugs, silver and goldsmiths' work, textiles—woven and printed—and wall coverings, all produced within the past twelve months, and effectively demonstrating the artistic progress of American manufactured products during that time.

"This exhibition," as Dr. Charles R.

Richards, Director of the American Association of Museums, admirably put it in an editorial in *The Museum News* of April 15, "as a study in the art of installation, as well as for the excellence of the material shown, merited the thoughtful scrutiny of all museumists." "The ensemble effect," he continued, "first of all, is delightful. The problems involved were complex; so to display a large and varied collection of objects that even the least should be in the picture and that each should have a setting worthy of it; to break down the great wall space of a hall that measures 100 feet one way by 44 the other; to define within it groupings which should produce the effect of intimacy congenial to objects designed for use in American homes; to do this without creating pockets out of which people would want to escape, or impeding the circulation of large crowds, or sacrificing the effect of a vista. These and many other problems Mr. Bach" (who was responsible for this exhibition) "has handled with skill. One notes such points as that the four large screens which serve to break up the space are not set opposite one another in pairs which would have been to suggest a gallery within a gallery, but are artfully 'staggered' and that even long-distance color harmonies have been kept in mind. . . . Even the books in book-ends and secretary cabinets have been chosen for the color note they contribute."

And in this all would concur. It was a beautiful exhibition throughout, well planned, artistically set forth, and in every way rewarding to the visitor. It is true that there were one or two examples of an attempt at extreme originality, which were not calculated to inspire confidence in the future output, for the element of beauty was conspicuous by its absence, absurdity taking its place. But most of the work was of a high order of excellence, particularly the Cheney fabrics, the engraved glass by T. G. Hawkes and Company, and the sculptured glass in color by the Corning Glass Company, which were also mentioned in complimentary terms by Dr. Richards, the porcelain and much of the furniture. Notwithstanding the fact that American manufacturers were unable to qualify for the Paris Exposition this summer, it was shown in this American exhibition that they





AMERICAN INDUSTRIAL ART, 9TH ANNUAL EXHIBITION, METROPOLITAN MUSEUM OF ART



AMERICAN INDUSTRIAL ART, 9TH ANNUAL EXHIBITION, METROPOLITAN MUSEUM OF ART



are producing a type of work which is both good in craftsmanship and clever in design. This was gratifying in itself, but it has also a larger meaning, for surely it may be interpreted as indicating not only higher standards on the part of the manufacturers but refinement of taste on that of the buying public.

ART IN  
CHICAGO      The School of Industrial Art which is being established at the Art Institute by the Association of Arts

and Industries has recently received a gift of \$100,000 from the Educational Department of the Rockefeller Foundation. In addition to this, Mrs. Edith Rockefeller McCormick, Mrs. Howard Spaulding, Jr., and Mr. Julius Rosenwald have become founders of the school, each contributing \$25,000; and a group of fifty individuals and firms, headed by Col. William Nelson Pelouze, President of the Association of Arts and Industries, have contributed \$2,000 each to the project. Other members of this latter group include Mr. Martin A. Ryerson, Mr. Harold Swift, Mr. William Wrigley, Jr., Mr. James A. Patten, Mr. A. G. Becker and Mr. Edward B. Butler.

This school, which is the first of its kind to be established in the great middle west, will, as planned, rank among the foremost industrial art schools of this country. By means of it opportunity will be provided for the training of designers in the various industries, including furniture making, printing, textiles, wall paper, interior decorating, advertising, ceramics and toys. The necessary space for the school is being furnished by the Art Institute, and the Association of Arts and Industries is endeavoring at present to raise the necessary funds for the equipment of the classrooms. In addition to all other advantages the school will be particularly valuable on account of its close connection with the Art Institute, with opportunity for the study of its vast collections and its art library, which is one of the finest in the world.

The Fifth International Exhibition of Water-Colors, which opened at the Art Institute on May 1 to continue to June 4, is, according to report, one of the most varied and interesting exhibitions of work in this medium ever held in these galleries. In

addition to the works by our own American painters there are representative examples by artists of many of the European countries, including England, Scotland, Norway, Sweden, Germany and Austria. In the British section are fourteen paintings by such artists as Muirhead Bone, Frank Brangwyn, J. Enraght Moony and C. R. MacIntosh. Among the American artists well represented are Arthur B. Davies, who generously sent twenty-seven of his paintings, done principally in the Chateau district of France and Switzerland; Joseph Pennell, Frank W. Benson, John F. Carlson, George Elmer Browne, George Pearse Ennis, Edith Emerson, Felicie Waldo Howell, Chauncey F. Ryder, the late Maurice Prendergast and Mahonri Young, to name but a few. The jury of selection and award was composed of Dudley Crafts Watson, Flora Schoenfeld and Salcia Banc, all three of whom were also contributors to the exhibition.

During the same period that this exhibition has been on view, the exhibition of sculpture by Ivan Mestrovic, the well-known Serbian sculptor, which has been making a tour of the leading art galleries of the country, has been shown in adjacent rooms.

Especially interesting among the exhibitions at the Art Institute during April were those of paintings by Arthur B. Davies and Winslow Homer, which were lent by Mr. Martin A. Ryerson from his private collections.

The Annual Exhibition of the School of the Art Institute will be held from June 12 to July 8, at which time the annual exhibition of the Art Students' League will take place.

A very fine pastel by Mary Cassatt, "Jeune Filles," has  
IN  
INDIANAPOLIS recently been acquired by the Art Association of In-

dianapolis, Indiana, for the James E. Roberts collection of paintings. This is illustrated and described in the April-May issue of the Association's Bulletin, from which we quote as follows: "It is the portrait of two young girls, one in yellow and one in red, seated against a green ground. The title is 'Jeunes Filles' and the ease and naturalness of the pose, the interested concentration of both young girls, the naïvete of the French ensemble and the

glorious color strike one with admiration for the picture itself, the ability of the artist, and the conservative handling of an impressionistic presentation." This is the second purchase for the Roberts collection, which consists of paintings purchased from the fund of \$95,000 left to the Association by the bequest of James E. Roberts, who died in 1922. Last year the Museum acquired a collection of ten primitive paintings, as the initial acquisition for the collection.

The Museum has also received as a gift of the friends of American art of Indianapolis, Indiana, a marble bust by Attilio Piccirilli.

During May, the John Herron Art Institute exhibited water-colors by American artists, including examples by Wayman Adams, Charles Bosing, Arthur Beaumont, Roy Brown, Matilda Brown, John Carlson, John Costigan, Karoly Fulop, Childe Hassam, Samuel Halpert, Alice Judson, Hayley Lever, Olaf Olson, Walter Palmer, William Ritschel, Chauncey Ryder, Sigurd Schow, Arthur Starkweather, Herbert Tschudy, Louis Wolchonok. There was also shown in the Print Room during May a collection of color prints, including a few color etchings, as well as mezzotints and stipple engravings.

In June the annual exhibition of work by students in the Art School of the John Herron Art Institute will be shown in the Museum.

IN PHILADELPHIA Through the cooperation of Mr. Mantle Fielding with the Pennsylvania Academy of the Fine Arts, there was shown in the Galleries of the Academy, April 12 to May 13, a comprehensive collection of portraits by John Neagle (1796-1865), a painter whose works have never been completely listed, a fact that should reflect great credit upon those responsible for the offering. One hundred and twenty-five portraits were loaned by their owners, together with a number of his sketches and his "Commonplace Book," a sort of memorandum about different painters describing their methods, criticisms and opinions. Eleven of the canvases are the property of the Historical Society of Pennsylvania, ten of the Pennsylvania Academy of Fine Arts. The Ehrlich Galleries loaned seven, John Frederick Lewis, Esq., six, while five came

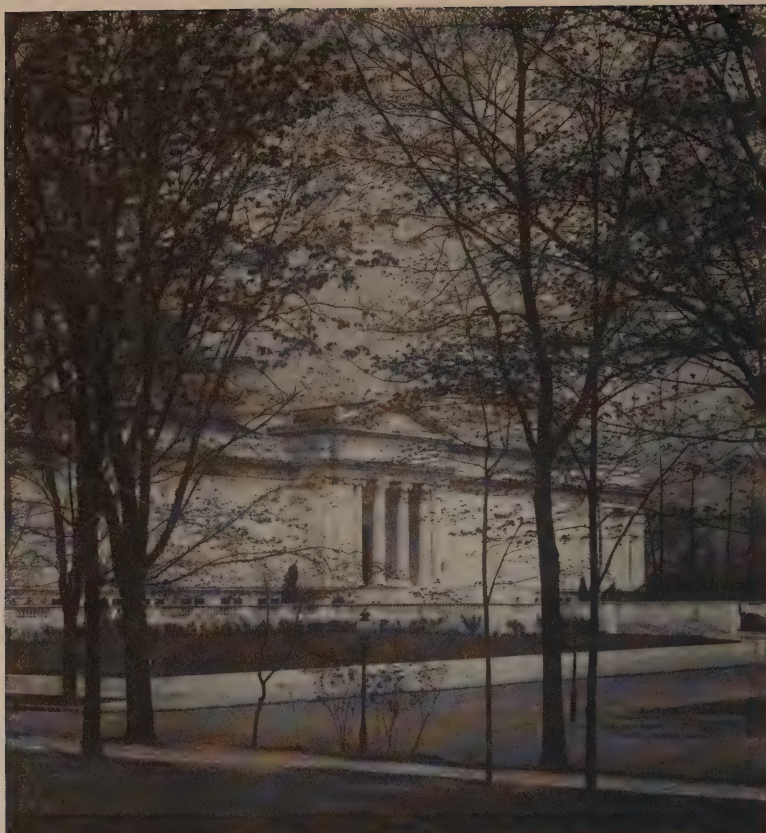
from the University of Pennsylvania. Miss Sarah Sully Rawlins contributed four paintings of members of the artist's family, whose granddaughter she is, with a miniature portrait of him by J. R. Smith. Perhaps the best known work in the collection was Neagle's portrait of "Pat Lyon at the Forge" belonging to the Academy's permanent collection. There were replica portraits of Henry Clay, one from the Capitol at Washington, the other from the Union League of Philadelphia, historically valuable works. Among other distinguished sitters whose portraits were included were Gilbert Stuart, Daniel Webster, James Fenimore Cooper, Bishop Conwell, Junius Brutus Booth, Rev. Dr. Wylie, Col. A. J. Pleasanton, William Strickland, an eminent architect, Dr. William Potts Dewees, Miss Anna Gibbon Johnson, Mrs. Oliver Hopkinson, Thomas Birch the marine painter, Mathew Carey the distinguished publisher, Robert Wharton, Mayor of Philadelphia, and the Indian Chief "Red Jacket."

Opened to the public at the Pennsylvania Museum, Memorial Hall, on April 20 was an exhibition, the first of its kind in Philadelphia, of pictures distributed by the Art Alliance constituting what is known as a "Circulating Picture Club," the object of which is to provide for the full value which comes from the opportunity of leisurely study of a work of art in proper surroundings. The works exhibited will be lent to individuals, schools, clubs, shops, recreation rooms in factories and public institutions, under the rules similar to those in effect in public libraries in connection with the loan of books. The pictures may be borrowed for a month, renewed, returned and exchanged, or they may be purchased; but there is no obligation to buy. Membership fees of ten dollars per year will cover the expenses of the movement and members will have the privilege of borrowing six paintings and a larger number of etchings each year.

Another novelty in the local art life is the recent formation of the "Business Men's Art Club" which began its activities by the inauguration of evening drawing classes at the School of Industrial Art on April 30.

The Second Annual Exhibition of American Etchers was opened with a private view





THE CLEVELAND MUSEUM OF ART

at the Print Club on May 4. During this exhibition the Charles M. Lea Prize will be awarded. In the Galleries of the Art Alliance the Eighth Annual Exhibition of work by members of the Philadelphia Water-Color Club was on view April 16 to May 10. Paintings of Constantinople, Venice and points in Italy by Jane Peterson and Arrah Lee Gaul were exhibited at the Art Club, April 11 to 25, and many sales were reported.

EUGENE CASTELLO.

THE  
CLEVELAND  
MUSEUM

Notable among the numerous acquisitions to the Cleveland Museum of Art during 1924 are two gifts from the President, Mr. J. H. Wade, a marble torso of Apollo, Augustan age of Rome, and a silver gilt table fountain, decorated with enamel bands, an example of French craftsmanship

of the fourteenth century, unearthed in Constantinople. A wooden statue of the Madonna and Child, larger than life-size, was acquired for the John Huntington collection. It is a work of the Pisan school, fourteenth century. The most recent notable addition to the Museum's classic collection is a grave relief or stele, a monument to the dead, from the vicinity of Athens, fourth century B. C.

The Museum's calendar for March and April included lectures on art subjects by Walter Pach, Henry Turner Bailey and members of the staff; organ recitals, and concerts of folk songs, harpsichord and string quartet numbers. There were six different special exhibitions during March.

The Seventh Annual Exhibition of Work by Cleveland Artists and Craftsmen was on view during the Convention of the American Federation of Arts at the Cleveland Museum,



May 13 to 15. This annual exhibition has come to be an event of outstanding importance in the city's art life. All artists and craftsmen of Cleveland are invited to submit their work, and this year fifteen hundred entries were made representing the work of over three hundred individuals. The jury of selection consisted of Mahonri Young, Gifford Beal and Henry Hunt Clark, all out-of-town artists.

A growing interest in these local exhibitions has been manifested on the part of both artists and public. Last year the sales aggregated about \$12,000. Such substantial evidence of public interest and support has gone far to encourage the artists and so increase higher standards. The exhibition opened Monday evening, May 4, with a reception and private view for museum members and contributing artists, and will remain open until June 7.

A series of lectures on "Famous Symphonies—Their Form and Content" delivered by Douglas Moore, curator of Musical Arts at the Cleveland Museum of Art, was begun in March and held on alternate Tuesdays. The series was undertaken at the request of a group of members. Each lecture is devoted to one symphonic movement only, which is played, analyzed and played again.

BOSTON SOCIETY OF ARTS AND CRAFTS	At the recent annual meeting of the Society of Boston, and Crafts of Boston, interesting reports were rendered by the various committees testifying to progress made by the Society during the past year. The total membership of the Society is now nearly 1,200, and the sales for the year at the Boston shop were the largest on record, while the New York shop made encouraging progress. The work of seventy-one members was "commended" during the year.
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The bronze medal of the Society for special excellence of work was awarded to Arthur E. Baggs, potter, of the Marblehead Potteries, and to Raymond E. Hanson, photographer, of North Wilmington.

It was voted at this meeting to undertake the raising of an endowment fund for the Society and to investigate the possibility of erecting an art center in Boston.

The Society appointed Charles J. Connick, master craftsman, of Boston, its delegate to accompany the American Commission to Paris and study the International Exposition of Modern Decorative and Industrial Art which is being held there this summer.

ART IN DENVER	The committee for the new city and county building to be erected in Denver spent the month of April
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on a tour of the larger cities of the east, inspecting their city halls. The Allied Architects Association is to prepare the plans.

The Director of the Denver Art Museum and Mrs. George William Eggers are now in Greece, whither they went early in April by way of Paris. Mr. Eggers is studying and sketching hamadryads and satyrs. Upon the eve of their departure, the Artists' Club of Denver gave a dinner in their honor at Chappell House, which was attended also by Frank Gardner Hale and several other guests of the evening.

With the purpose of promoting closer relations between Denver's active artists and her art lovers, the Artists Club launched in April a series of Wednesday afternoon reception teas, each held at a different studio.

Among the Museum's April exhibitions were a group of paintings by Mrs. E. Richardson Cherry, founder of the Artists Club, the first of the organizations from which the Denver Museum materialized; a group of paintings of the Carlsbad cavern by W. E. Mruk; a collection of wood block prints of Pueblo country, ceremonies and figure studies by Gustave Baumann, a member of the Taos art colony who accompanied his exhibition; and a display of Gavarni lithographs, a recent acquisition of the Denver Museum.

ART IN WASHINGTON STATE	A collection of twenty-four oil paintings by artists of the State of Washington has been in circulation during the current season
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in that state. This exhibition was assembled through the efforts of the Seattle Fine Arts Society and the Chairman of the Department of Fine Arts of the Washington State Federation of Women's Clubs. A lecture giving biographical data and other information concerning the artists represented was

sent about with the exhibition, lending added interest and attraction. The collection was made up of portraits, figure studies, landscapes and still life. It is said to have been received by clubs, schools, colleges and the public in general with great enthusiasm, and in a number of places several sales were made. Furthermore, the exhibition was shown in twenty-two cities and towns throughout the State of Washington, including the State University and the leading colleges and normal schools. In every instance helpful cooperation was received from the teachers, school superintendents and the pupils of the schools who attended the exhibition in large numbers. The success with which this rotary exhibition has met would indicate, it seems, a very lively interest in art in this far western state.

OLD  
MASTERS IN  
PITTSBURGH

An exhibition of Old Masters was opened at the Carnegie Institute, Pittsburgh, on Founder's Day, April 30, to continue to

June 5. This takes the place of the annual International, which for many years has been held at this time, but this year will be held in the fall and early winter, opening October 15 and continuing through December 6.

The character of this exhibition of Old Masters is exceedingly notable. The English school is most extensively represented by forty paintings, the work of about fifteen masters. There are five by Gainsborough, six by Romney, five by Reynolds, four each by Lawrence, Raeburn and Hoppner, two each by Constable, Cotes and Harlow, and one each by Turner, Beechey, Morland, Opie, Kauffman and Northcote. The Dutch and Flemish schools are second in number, almost as many artists being represented by sixteen paintings. These include works by Rembrandt, Hals and Hobbema, Rubens, Maes, Ruysdael, Van Dyck, Janssens, Mytens, Steen, Albert Cuyp and others. Several other schools are well represented by the works of such famous artists as Murillo, Nattier, LeBrun, Greuze, Mignard and El Greco.

These paintings were drawn from twelve private collections as follows: the estate of A. M. Byers, Mrs. J. Willis Dalzell, Miss Virginia Dalzell, Mrs. Charles J. Donnelly,

Mr. Herbert Du Puy, Mr. and Mrs. George B. Gordon, Miss Helen C. Frick, Mr. Nathaniel Holmes, Mrs. B. F. Jones, Jr., Mr. George M. Laughlin, Jr., Hon. Andrew W. Mellon and Mr. R. B. Mellon.

SOUTHERN STATES ART LEAGUE EXHIBITION AND AWARDS

Prizes in the Fifth Annual Exhibition of the Southern States Art League, which was held in Atlanta, Georgia, in April, were awarded as follows: The League's prize of \$100 for

a Southern landscape to William P. Silva, of Carmel-by-the-Sea, California, for a painting entitled "Magnolia Gardens"; the Atlanta Art Association prize of \$100 for a portrait or figure in any medium to Sophonisba Hergesheimer of Nashville, Tennessee, for a work entitled "Mother's Day"; the Atlanta Chamber of Commerce prize of \$25 for a miniature to S. Corine Jamar of Elkton, Maryland, for her portrait of Mr. J. H. R. Jamar; the prize of \$25 offered by the Atlanta Convention and Tourist Bureau for a work in sculpture to Irene Charlesworth Johnson for a sketch for a fountain; and the Press prize, offered by the three daily papers of Atlanta for a drawing in black and white, to Edith Fairfax Davenport, of Zellwood, Florida, for a drawing entitled "Aunt Julia's Charge." In addition to these prizes honorable mention was awarded to twelve other artists, among them Alice R. Huger Smith, Camelia Whitehurst, Margaret M. Law, Virginia Woolley, Clara Weaver Parrish, Kate F. Edwards and Will H. Stevens.

During the first few days of this exhibition the annual meeting of the Southern States Art League was held in Atlanta at the Biltmore Hotel. This meeting, which was a notable one, was the first that the League has held, so far, which has lasted for more than one day. This fact alone would indicate a step forward on the part of this still young organization.

ART IN DAYTON, OHIO

Among recent exhibitions at the Dayton Art Institute were those of the Dayton Society of Etchers, which has been circulated during the past season among the cities and towns of the middle west, and of paintings by Sara Hess, Frances

Keffer and Ossip Linde. On one afternoon during the month Mr. Linde was present and gave an interesting talk on the works included in his exhibition.

Among the interesting lectures which the Art Institute has provided for its members during the season was that given in April by Dr. Frederick B. Artz of Oberlin College, on "Gothic Architecture in France and England."

The Art Institute's Circulating Gallery of portable pictures has been increased by ten paintings by Gerrit Beneker. These are colorful works, showing New England landscape and marine views.

On April 28 and 29 the Dayton Spring Music Festival under the auspices of the Civic Music League was held in Memorial Hall, at which time a beautiful program was rendered by the Cleveland Symphony Orchestra and the combined church choirs of Dayton.

The greatest work of art

LONDON NOTES at present in London is not in the modern art galleries or the studio of any artist, but in a cinema hall. At the Philharmonic there is a film called *I. N. R. I.*, presented by Mr. Van Damm, which was forbidden by the Censor; but it was afterwards witnessed by certain of the bishops in private, and they were so enthusiastic about it that the Censor withdrew his stricture upon it and made it free to the public. Where it came from is not clear; who are the artists responsible for it is not told; the nationality of the actors in it is likewise hidden. It tells the life of Christ, and I venture to state that, in all probability, it has never had such a telling before in history. This film will do for those who see it (and the world ought to see it) what the great mural paintings of mediaeval times essayed to do. It is a new phase in art; and if the movie is to be used in this way and with such consummate skill and artistic knowledge, then the artists in their studios must look to their laurels. Without going into detailed criticism and appreciation such as this noble work deserves (and which space, alas, forbids), it is enough to say that *Parsifal*, with its glorious music, did not make so deep and true an impression upon me as has been made by this *silent* black-and-

white work in which the only captions are carefully selected passages from the New Testament. The actors are not only the best I have ever seen since Duse, but also such splendid physical types and so simple and untheatrical, that one wonders who and what they are. No names are advertised. One imagines that this film is more important as a work of art than even the performances of the *Passion Play* at Ober-ammergau.

After the experience of seeing this work I feel that ordinary news falls flat. London is beginning to stir its old wings for the season, but the big shows have not yet started. *Thé* Princess Dimitri Golitzine, who was Frances Stevens of New York, and who studied art with Henri in Spain and with Marinetti in Florence before the war, and who at one time had a studio in New York, has come to London to start professionally as an artist-photographer, making studies of horses and combining art and sport. Max Beerbohm's exhibition has attracted its usual mass of press articles and notices and the usual fashionable crowd of notabilities, but in his art he remains at a standstill, just the same old Max. Nigel Playfair's production of "*The Rivals*" at the Lyric Theatre, Hammer-smith, is the best thing in the Art-Theatre just now, though a new little theatre, the "*Q*" at Kew, has had a big success. At the Redfern Gallery a working miner, with black and white drawings in which he introduces a third distinct tone of grey, has made something of a sensation, in a style reminiscent of Roberts and Wyndham Lewis, yet personal, showing the cramped sensation of the miner's life when at work down in the mine. He has a good sense of composition and a careful method, without much freedom of style, but for an untrained artist his work is really excellent. At the same gallery there is a very lovely life-size drawing by Clara Klinghoffer. The spring show at the Goupil Gallery contained nothing outstanding; there was a garden picture by Nash that I liked better than anything I had seen of his since the war, and there were some brilliant paintings and studies of dancers, dressing, by Laura Knight; also a Gertler landscape—very peaceful if not striking. Following that exhibition and before the summer show opens this gallery has an exhibition of works by "unknown



and lesser-known" artists; it is not clear whether by this title they mean unknown and less than unknown! In any case the work shown there is not worthy of more than passing notice.

The Royal Scottish Academy in Edinburgh has invited Bourdelle and other non-Scottish artists of note, as is their habit. The Scotch artists of the academic strain chiefly content themselves with faithful representation of their marvelous country, but Peplow, who is a "modern" colorist, has taken his place among them which shows that even this Academy is not untouched by modern influences.

We have had an excellent show of the Print Makers' arts and it is true that we can compete with any nation in this matter now, though of course we cannot do so at the same price as can the printers of central Europe. At a recent sale a work by Poynter fetched 360 guineas, a Lavery fetched 60 guineas, while a collection of color-printed china pot lids fetched 750 guineas and a single one was knocked down for 31 guineas, thus showing how little the sale room can be relied upon to ascertain the true values of works of art.

A new British opera, "At the Boar's Head," by Holst, is to be performed on the night this page is mailed, and the British Confederation of Art is organizing the British music section for the Paris International Exhibition. At Wembley we are to have a second show of advertising arts and of industrial arts, and the great palace of engineering is to be given up to a vast show of British town planning, transport and housing.

Alas, the month's news ends with that of the death of John Singer Sargent. His was a perfect ending; painting to the last he went to his room and died in his sleep. England mourns this great American who lived to see his works hung in the National Gallery.

AMELIA DEFRIES.

PARIS NOTES The American painter, William S. Horton, is sending his admirable canvases to London for exhibition at the Leicester Galleries on May 19, and at the Ainslie

Galleries, N. Y., on December 1. Toward the close of December the Art Institute of Chicago will exhibit his work. The pictures now en route for London are chiefly snow scenes, fugitive effects and sea beaches, including his "Pierrot's Concert on the Sands" from the collection of M. Henry Marcel, Honorary Director of the National Museums of France. This picture is dated 1903. Mr. Horton is represented by several canvases at the Luxembourg and by others at the Carnavalet Museum, including the sketch for his painting of "General Pershing and the American Contingent Crossing the Place de la Concorde on the occasion of the Victory Parade of July 14, 1918," which is probably the only document of the kind in existence.

The Carnavalet Museum has been almost doubled in size by additional rooms now filled with remarkably interesting collections relating to the past history of Paris. All visitors to Paris who regret to see the more and more frequent demolition of historic houses and mansions will be glad to know that many of the best details of these old residences are carefully preserved in the new rooms at the Carnavalet, thanks to its late eminent conservator, Georges Cain. The Museum is becoming a sort of "expiatory chapel for Parisian demolitions," its Director says. Entire rooms from these ancient "hotels" may now be found at the Carnavalet, and among them are four exquisite salons from the Hotel de Breteuil, also called Hotel Fersen from its owner, that handsome, chivalrous young count who prepared the flight of Marie Antoinette, whom he so romantically adored. Among the numerous additions to the collections is a curious plan in relief of Paris in the sixteenth century, made by L. Hoffbauer and his son the painter, and given by Mr. Rodman Wanamaker. And the "Societe d'Histoire du Costume" has made a splendid donation of historical Parisian costumes of the most fascinating interest.

There will be an exposition of French landscapes, from Poussin to Corot, at the Petit Palais, beginning the end of April.

The painter who is most directly influencing foreign students in Paris at this particular moment is said to be Andre Lhote. This is good news, for Lhote respects law, order, construction, which result in discipline

from without until the yet unformed artist finds that self-discipline which always accompanies real talent. We realize the importance of influence upon foreign students when we read a recent statement that there are 40,000 painters at work in Paris of all nationalities, including Chinese, Japanese, at least one negro, etc. In short, everybody paints, but few are chosen.

Some noble panels for decoration of a private chapel in a chateau, by Georges Desvallieres, are on view at the Musee des Arts Decoratifs (Pavillon de Marsan). An artist who fought in the war and lost a son there, and much of whose work since has depicted the beauty and horror of the great sacrifice, Desvallieres has long ago proved himself an exceptional draughtsman and colorist.

Another interesting exposition is that of the "amiable art" of three brothers of the eighteenth century, known as "the Saint-Aubine." All are genuine artists, and each conserved an individual method and effect. Gabriel de Saint-Aubin's work predominates. His sketches, fine, alert, knowing, caught charming details that larger works let pass. His was a delicate sensibility. One quaint legend which he wrote under a design of figures is worth copying: "Dessine par Gabriel de Saint-Aubin, 4 Janvier, 1767, dans son lit au lever de l'aurore, par un temps de neige." An enchanting nude by Augustin de Saint-Aubin, "Venus et l'Amour," makes many contemporary nudes seem like animals of another race, if one may so speak.

Maurice Rostand, son of Edmond, has written another heroic drama, "L'Archange," in three acts and a prologue, based upon the noble and almost incredible career of the young aviator Guynemer (against the express wishes of the Guynemer family, it appears), which is being produced at the Theatre Sarah-Bernhardt, that long home of his father's "L'Aiglon." Its merits are admitted, but it is regarded by the best critics as decidedly wordy, and not great. Even Henry Bidou, master critic, is moved to this little pleasantry: "The fine verses! One hears them coming. There is a gentle sound of frying in the skillet, and hop!—the actor makes the alexandrine jump out like a hot cake. And the public applauds." Another play by M. Rostand, "La Mort des

Amants," will shortly be given at the Comedie-Francaise.

On the occasion of the Exposition of Modern Decorative Arts, the Comedie-Francaise will present a cycle of Moliere's plays, with new scenic effects, beginning with "L'Amphitryon" and "Monsieur de Pourceaugnac."

There is a new super-musical hall here, at the Theatre des Champs-Elysees, called "The Opera Music Hall," where recitations by poets are included in the "acts." Jean Richepin has already appeared, Paul Fort, the duly elected "Prince of Poets," has read from his excellent works, and Maurice Rostand is appearing there now. This is a new thing under the sun. Poets read considerably in public in Paris, but never before, that I ever heard of, at a music hall. The appearance of Richepin, Member of the French Institute, in this unusual setting reminds the writer of a long conversation with him last winter, in which he gave a most amusing account of the time he quite accidentally acted with Sarah Bernhardt for a number of nights as substitute for an actor who had fallen ill.

LOUISE MORGAN SILL.

	Paintings by Maurice
ST. LOUIS	Fromkes were on display at
NOTES	the City Art Museum during
	the month of May.

Also in honor of the George Inness centennial, an exhibition of his paintings were assembled in one of the special exhibition galleries. Besides "The Coming Storm" and "Storm on the Delaware," owned by the Museum, the collection included canvases from the Parson's collection, lent by Washington University, from the collection of William K. Bixby, Edward Mallinckrodt and Dr. Max Goldstein.

The year's series of story hours for children ended Saturday, May 23, with an attendance for the year of 3,035, which is four times as large as last year, when the attendance was 724. Forty-five prints were awarded to children for regular attendance.

During May the St. Louis Artists Guild held a memorial exhibition of paintings by Lilian Brown, whose work was characterized by a singular freshness and a delightful refinement of color.

The Friends of Local Art purchased from

the annual competitive exhibition of paintings by St. Louis artists "Salutation" by Edmund H. Wuerpel. It was given by the society to the Board of Education. Each year one picture by a St. Louis artist is purchased by the Friends of Local Art for presentation to the Board of Education. The Supervisor of Drawing in the public schools is consulted before the purchase is made, and after its acceptance the picture is circulated throughout the various schools.

The Convention of the Museums Association was held in St. Louis, May 17 to 21. Sessions for serious discussion and for entertainment were pleasantly intermingled. Meetings for discussion of museum affairs were held at the Chase Hotel, the Educational Museum, the Jefferson Memorial where the Historical Museum is housed, and at the City Art Museum. Entertainments were given by the Zoological Society and Shaws Garden. Other diversions were a river trip on the city harbor boat, a trip to Cahokia Mound and a drive through the county followed by a luncheon at Sunset Hill Country Club which overlooks the Meramec Valley. Mr. William K. Bixby was chairman of the committee for arrangements, and Mrs. William Schevill, the chairman of the entertainment committee.

M. P.

Widespread interest in early American domestic crafts, given such an impetus by the opening of the American Wing at the Metropolitan Museum of Art, was extended by the opening in February, of the Wallace Nutting Collection of early American furniture and ironwork, lent indefinitely to the Wadsworth Atheneum at Hartford, Connecticut, by the joint owners, Mr. Nutting and J. Pierpont Morgan. The collection, comprising about six hundred examples of handwrought ironwork: utensils, latches, cranes, etc., and about three hundred pieces of furniture, has been arranged according to logical periods in a series of rooms especially built for it in the Morgan Memorial.

The private view for the associate members of the Atheneum and their friends on February 16, which opened the collection,

was one of the most extensively attended affairs ever held at the Morgan Memorial. The President and trustees and their wives were hosts to about 1,500 guests, who viewed the various rooms and enjoyed a concert and refreshments in Tapestry Hall. An interesting little article on "Primitive Furniture" by William B. Goodwin, Curator of Colonial Arts, suggested by the Nutting Collection, appeared in the *Atheneum's Bulletin* for April.

THE CONNECTICUT ACADEMY OF Fine Arts held its Fifteenth Annual Exhibition of oil paintings and sculpture at the Wadsworth

Atheneum, in Hartford, during the last two weeks in April. The collection included one hundred and forty-five works and was upheld to an unusually high standard. Prizes were awarded as follows: The Charles Noel Flagg prize of \$100 to Gertrude Fiske of Boston, for a painting entitled "The Model"; The Alice Collins Dunham prize of \$25 to John Young-Hunter of New York for his portrait of Mrs. John Churchill; the Gedney Bunce prize of \$50 to John F. Folinsbee of New Hope, Pa., for a painting entitled "The Canal at Boat Hill," and the Cooper prize of \$50 to Edward C. Volkert for a painting entitled "A Jagg of Wood." In addition to these prizes, honorable mention was awarded paintings by Lee Lufkin Kaula, Edith Catlin Phelps, Paul Saling, Carl Lawless, Charles Vezin, and Harriet R. Lumis.

Opening with a reception tea on April 14 at the Brooklyn Museum, three water-colors and other notable works were presented simultaneously by the Brooklyn Institute of Arts and Sciences. The first comprised nearly six hundred water colors, pastels and original drawings by about one hundred American and European artists. The Museum placed most emphasis upon the water-colors. In this exhibition, each artist was represented by a group of his works, evidencing his style and range of expression more adequately, in the opinion of the trustees, than could one or two examples.





TYROLEAN DANCE BY PUPILS FROM ALLEN SCHOOL

25TH ANNIVERSARY

ART INSTITUTE, HOUSTON, TEXAS

The second exhibition was a group of sixty oil paintings and etchings by Count Louis Sparre of Stockholm, Sweden, whose life as an artist has been passed in Sweden, France and Finland, and whose works have been shown in the most important international exhibitions.

Forty-five paintings by the late Dorothea A. Dreier composed a memorial exhibition to her. She was a native of Brooklyn, and a pupil of Twachtman and Shirlaw. These three exhibitions continued on view until May 10.

IN NEW  
MEXICO

Landscape paintings by James Scott, the Wisconsin artist who, after war service in France, remained there

for a period as director of art at the University of Baum, and etchings and aquatints by Bertha Jaques, were the most important exhibitions at the Museum of New Mexico during March. They were obtained through the interest of Mrs. J. G. Osborn, chairman of the Federated Women's Clubs of New Mexico, who aroused the interest of school children by offering a prize for the best essay on the two exhibitions. The themes of both were European. Several other exhibitions

at the Museum simultaneously with these were typically western in character. Artistic photography by Lewis Riley, 2nd, showed landscapes in the Pueblo and Navajo country as well as figures from Indian life and ceremony. A group of linoleum block prints by Juan Pino, a Pueblo Indian, depicted his native life. Wood-block prints by Charles Kassler, landscapes by William Murk and S. J. Guernsey were also displayed. Mr. Guernsey is primarily a scientist, but he has painted the Pueblo country with unusual skill.

Dr. G. M. Whicher of Hunter College, New York City, formerly Director of the Classical School of the American Academy at Rome, and General Secretary of the Archaeological Institute of America, lectured at the Art Museum on "Roman Cities of Northern Africa" in March. Illustrated talks were delivered by Edgar L. Hewett, Director of the Museum of New Mexico, before several Santa Fe organizations, comparing amphitheatres, stadia and similar structures in lands bordering on the Mediterranean, with ancient American structures of the same character. These talks aroused unusual interest in view of the plans under way for an Indian theatre at Santa Fe.

## ITEMS

## A COLLECTORS LEAGUE IN NEW JERSEY

A "Collectors League" linking all the museums, libraries, historical societies and similar organizations in the state of New Jersey, has been proposed by John Cotton Dana, director of the Newark Museum, with an offer to the various municipalities of an office in the new museum building. The collections with which these numerous bodies are concerned would be more readily available for exhibition purposes, similar to the collections of a single large institution, and each organization would be kept informed of the work of every other within the League. In addition, workers in art, science, history and other related subjects, would be kept cognizant of these collections, and their possibilities as helpful data in all branches of research.

## AT THE COLUMBUS GALLERY

A group exhibition of paintings by Eugene Speicher, Charles Rosen and Henry McFee was the feature at the Columbus Gallery of Fine Arts in April. Mr. Rosen's present connection with the Gallery's Art School enhanced the interest of his group.

A special exhibition associated with the feature comprised fourteen replicas of small Greek bronzes and nearly fifty etchings, lithographs and wood cuts by almost as many artists. Included among these were many so well known as Cezanne, Matisse, Picasso, Renoir, Redon, Denis, Gauguin, Toulouse-Lautrec, Steinlen, Augustus John, Davies, Hassam and Lanckes.

## ANNUAL MEETING OF THE GRAND RAPIDS ART ASSOCIATION

A new era of progress opened for the Grand Rapids Art Association when it held its annual meeting and luncheon on May 2 for the first time in its own home. Features of the occasion were the report of the retiring president, Mrs. Clarence S. Dexter, who had guided the Association through its period of building and equipment of the gallery, musical numbers and two art exhibitions: oils, water-colors and lithographs by Birger Sandzen, and an exhibit of graphic arts, sent out by the United States National Museum, an educational display of the

processes of making various kinds of prints, including the tools and explanations.

The appointment of Mrs. Mary C. Swartwout as director of the gallery places its work upon a professional basis. The gallery will remain open all summer, with two exhibitions to be on view from July 1: paintings by Martha Walter, and work of the Grand Rapids Camera Club, which has its studio and work-rooms in the Association's building.

## CONCORD'S ANNUAL EXHIBITION

The ninth annual exhibition of the Concord Art Association was shown during the month of May. Among the artists exhibiting were Frank W. Benson, Ernest L. Blumenshien, John E. Costigan, Marion Boyd Allen, Charles W. Hawthorne, Jonas Lie, Edward W. Redfield, Chauncey F. Ryder, W. Elmer Schofield, Gardner Symons and Edmund C. Tarbell, painters; and Robert Aitken, Paul Manship, Brenda Putnam, Anna Coleman Ladd, Edward McCartan, and the Serbian, Ivan Mestrovic, sculptors, to name but a few. A feature of the exhibition was a group of drawings by Lilian Westcott Hale.

*New Members Enrolled*

In response to an invitation from the President and Board of Directors the following persons have recently become Sustaining Members of The American Federation of Arts:

Mrs. C. B. Alexander.....	New York
Mr. George O. Carpenter....	St. Louis
Mr. Charles Clifton.....	Buffalo
Mr. Templeton Crocker.....	San Francisco
Mrs. C. M. Cooke.....	Honolulu
Mr. Charles A. Coolidge.....	Boston
Mrs. W. C. Eustis.....	Washington
Mr. Edsel Ford.....	Detroit
Mr. C. C. Glover.....	Washington
Mr. Joseph P. Grace.....	New York
Miss A. B. Jennings.....	New York
Mr. Edgar J. Kaufmann.....	Pittsburgh
Mr. Edward Mallinckrodt....	St. Louis
Mrs. William C. Rives.....	Washington
Hon. Elihu Root.....	New York
Mrs. William A. Slater.....	New York
Mrs. Edward T. Stotesbury...	Philadelphia
Mr. Harold H. Swift.....	Chicago
Mr. George P. Tweed.....	Duluth
Mr. J. H. Wade.....	Cleveland

## BOOK REVIEWS

**WITH PENCIL, BRUSH AND CHISEL:** The Life of an Artist, by Emil Fuchs. Published by G. P. Putnam's Sons, New York. Price, \$7.50.

Among the reflections which occur to the reader of this exceptionally interesting autobiography is, that the theory of an artist's ability to express himself through any medium, seems to hold true in this case in spite of the author's confession that it is his first literary attempt. The interest of the narrative is comparable to that of "The Americanization of Edward Bok," although the theme and manner of relation are totally dissimilar.

There is said to be a biological analogy of literary preference, according to which biography is supposed to hold chief interest for the oldest generation, which sits by the fire and dreams of former glories. But Mr. Fuchs' volume will dispel this illusion. It is capable of holding fascination for anyone who is old enough to read to himself. We may not agree with all of the author's ideas and tributes to certain people; but that doesn't decrease our pleasure in a thoroughly good story.

The recorded friendship and patronage of such famous men and women as Queen Victoria, Edward VII and Queen Alexandra, and the present rulers of England, of Paderewski, the late John S. Sargent and scores of others equally well known in all walks of life and professions, but too numerous to mention here, are part of the book's charm; for in spite of our protestations of democracy, we dote upon royalty and greatness in whatever form, or we would never, for instance, throng the streets for hours in order to catch a momentary glimpse of a visiting prince.

With the keen observation of the artist, Mr. Fuchs has noticed and recounted minute details dear to feminine readers about which not one man in a hundred ever writes: articles of clothing, menus and personal gestures. Punctuating the narrative at intervals are philosophical reflections, short and pointed but none the less acute, which grow out of some real incident. There is such a wealth of color and detail that it seems the author must have compiled his book from diaries.

One hundred and fifty illustrations, mostly reproductions of the writer's works in painting and sculpture, enhance the reader's enjoyment of the story which tells about them.

F. S. B.

**JACOB EPSTEIN; ALBERT RUTHERSTON.** Contemporary British Artists Series, edited by Albert Rutherston. Published by Charles Scribner's Sons, New York. Printed at the Mayflower Press, Plymouth, London. Price, \$2.00 each.

The series to which these two most recently published books belong, evidently aims to give as comprehensive a view as possible of the exponents of modern English art. Artists of the most diverse methods and temperaments have already been included. An appreciative essay concerning each artist by a writer who signs only his initials, precedes a "gallery" of excellent half-tone illustrations of the artist's work, which will play the most important role in forming the reader's opinion. The essay however, will do much to reconcile him to the artist's own viewpoint.

Jacob Epstein is not a sculptor whom one can ignore. He has displayed such versatility, such amazing vigor, that he must be reckoned with. But the reader is likely to wish that he would produce more sculpture of the character of "Dolores," a bronze bust of ripe beauty and undeniable vitality, which inspires only pleasurable feelings in the beholder. Others of his works, reproduced herewith, have the power to arouse repulsion if not actual antagonism, which however says something for their virility. One notes that the mask and bust of Epstein's wife are naturalistic and most pleasing; and one speculates as to whether she would permit her talented husband to immortalize her in any grotesque fashion, or whether he would have the desire to do so with a subject which must mean so much to him.

Albert Rutherston's originality takes quite a different trend from Epstein's. He is, of course, a painter, but this is not the essential element of dissimilarity. He veers toward the whimsical and at times frankly humorous manner, never acquiring the brutal ugliness or somber melancholy of Epstein. Hence, he is more apt to please the lay public even though his art exhibits strange manifesta-



tions. Much of his work is markedly decorative and is intended for such use, as seen in the series of fan designs, water-colors on silk, which are delicate, graceful and wholly in harmony with the idea of the dance or other social contact. All of the water-colors on silk reproduced in this volume are characterized by the decorative appearance of tapestry. Yet in such canvases as "The Brook" he manifests his complete mastery of traditional and realistic painting.

**NEW GUIDES TO OLD MASTERS: VOLUME VI, BERLIN-DRESDEN**, by John C. Van Dyke. Published by Charles Scribner's Sons, New York. Price, \$1.25.

This little handbook, which like others in the series, is of a convenient size to slip in one's hand-satchel or coat-pocket, is ostensibly for the use of travellers, in conjunction with catalogues published by the respective museums, and with the paintings before their eyes. The author, who is professor of art at Rutgers College, is an acknowledged authority on old masters and his opinions are always received with respect. He lists herein nearly 700 paintings of the Kaiser-Friedrich Museum and the Royal Gallery, with a concise criticism of each painting noted as he says, when he actually stood before it; and a short introduction concerning the museums themselves. In his lists of paintings he has followed a starring system, whereby great masterpieces are tri-starred. There are less than six so commended in the two collections. Dr. Van Dyke has not allowed sentimental emotion to interfere with his critical sense. The reader may at first feel the same sensation that is aroused when an up-to-date, intellectual youth makes ingenuous remarks about the wrinkles, baldness and shabby appearance of his grandfather. But this sensation will soon pass, and the traveller will see hitherto unnoticed points in each painting in an open-minded and clear-sighted way.

**"THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1925.** Edited by C. Geoffrey Holme and Shirley B. Wainwright, with a Foreword by Frank Brangwyn, R.A. Published by The Studio, Limited, London. Price, \$2.00.

With the great International Exposition of Decorative Arts in Paris, about to occupy

a large part of the summer, centering world-wide attention upon the subject of art for utility's sake, this volume of *The Studio* appears at a most auspicious time.

"No art can ever be vital that does not get into the homes of the people. And good art is always good business," says Frank Brangwyn in his introduction. That art is getting into the homes of the people to an increasing extent is apparent from the numerous photographic illustrations of domestic architecture: exteriors, gardens, interiors and fireplace treatments of many beautiful new homes or remodeled old homes in England, America and on the Continent. The great fault of the volume is the certainty of discontent in store for the reader who may live in an apartment or in some utterly commonplace house, upon seeing these charming dwellings of people who have included art in their building plans. The most conservative charm, coupled with new manifestations of the various traditions of centuries of enduring architecture, are seen in the English and American examples. Those of Continental design are in many cases beautiful, but markedly different from the first named, having bizarre touches of startling modernism, which perhaps may be a prophecy of homes of the future. Editorial comment sums up the problems of the interior decorator and architect, of the designer and manufacturer when there is lack of cooperation between them.

The volume devotes equal space to industrial arts and crafts: furniture, ceramics and glassware, metal work, electric light fittings and miscellaneous allied subjects, which serve, as the editors point out, to "suggest how infinite are the openings for creative ability in the home environment.

"These things take their place as an intimate ingredient of everyday life and help to create an atmosphere which, consciously or subconsciously, relieves the harshness of this age of bent tin, finally compelling an acknowledgment of beauty as one of the greatest civilizing agents."

This book is mainly composed of illustrations, 450 half-tone plates and 8 full-page color plates, supplemented by concise and pointed editorial notes.

# IN THE NEW YORK GALLERIES—JULY

New York knows no "art season," for exhibitions are continuous throughout the year. While during the winter most of the galleries are given over to one-man shows, in the summer the galleries, which remain open, are apt to bring from their secret stores some of the gems of their stock. And the miscellaneous groups are often made up of choice paintings that only the interested collector is shown in private during the winter.

An exhibition representing six artists in the lighter mediums of water color, pastel, and ink, is being held in the Daniel Galleries, 600 Madison Avenue. The group includes a piquant pen and ink, partly wash and partly in acute strokes, entitled "Sleeping Beauty by Kuniyoshi"; there is a Marin, a river scene apparently viewed through a window and painted with his usual explosive color. Dickinson shows a high water tower, spidery and strong in line. There are also examples by Demuth, Sheeler, and MacPhearson. It has been said that the American temperament expresses itself particularly well in the lighter mediums; it is therefore especially interesting to see a group made up of men dominant in those mediums.

At the Ferargil Galleries, 37 E. 57th Street, a group of paintings by American artists is on view. Included is a rare landscape of Lawson's,

also one of Arthur B. Davies' figure compositions, rich in color as well as design.

The group of paintings by American artists at the Macbeth Galleries, 15 E. 57th Street, includes some very brilliant landscapes by Hassam, a landscape by Weir, one of Inness' misty scenes in dun colors, a Wyant, and several portraits by Henri, who recently departed for Ireland, where he expects to paint landscapes this summer.

The Keppel Galleries, 16 E. 57th Street, will show etchings by the old masters and also some work by contemporary artists.

At the Knoedler Galleries, 14 E. 57th Street, paintings by the older and contemporary Americans will be on view, including work by Weir, Wyant, Inness, Martin, Gari Melchers, Dougherty, Hassam, etc.

Paintings by French artists will be on view at the Durand-Ruel Galleries, 12 E. 57th Street.

One room of the Reinhardt Galleries, 730 Fifth Avenue, is devoted to a group of French paintings, two small Renoirs are there, a very rich still life and a small figure in landscape; then there is an interesting landscape by Guillaumin, a Pissaro, etc. In the adjoining room are shown English portraits of the XVIII Century.

At the Milch Galleries, 108 W. 57th Street, is shown a miscellaneous collection. "An Old

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Seaport" by John Noble is particularly interesting  
in its subtle grays; Fromkes shows "Head of a  
Beggar," which is also unusual in color; other  
painters represented are Hassam, the late Metcalf,  
Dearth, and Max Bohm.

At the Grand Central Galleries, Grand Central  
Terminal, the exhibition of Zorn's work will be  
continued until the 8th. There are thirty-five of  
his oils and 13 water colors, no etchings. The  
galleries are planning to open the Founders  
Show, from which the lay members select the  
work of the artist members.

The Metropolitan Museum of Art will place on  
view in the gallery of recent accessions the  
notable group of paintings presented by Collis P.  
Huntington.

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JULY, 1925

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SYDNEY TYLER

SON OF MRS. GEORGE F. TYLER

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# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

JULY, 1925

NUMBER 7



A DRAWING BY JESSIE WILLCOX SMITH

## THE AGE OF INNOCENCE

PORTRAITS BY JESSIE WILLCOX SMITH

BY EDITH EMERSON

AN EXHIBITION most appropriate to the Christmas season has just been opened at the Philadelphia Art Alliance, consisting of portraits, drawings, and illustrations by Jessie Willcox Smith. The visitor's first impression is that he has strayed into a children's party, and he gladly decides to stay and join in the fun. He must be hard-hearted indeed to resist the appeal of these winsome mites of humanity.

Miss Smith's well-known and widely circulated illustrations for books and magazines reach an enormous public both here

and abroad, but her portraits will prove a revelation to those who have not hitherto had the opportunity of studying this phase of her art. Her inimitable set of illustrations for Kingsley's "Water Babies" is the feature of the West Gallery, simultaneously charming and disarming the spectator. Peals of sympathetic laughter greet the picture of Tom, paddling busily in a cool green stream as "he felt how comfortable it was to have nothing on him but himself." The artist's own eyes twinkle merrily when she contemplates her quaint creation.



ALAN, SON OF MRS. FRANCIS S. McILHENNY

JESSIE WILLCOX SMITH

The chief characteristics of Miss Smith's art are sympathetic insight and a tonic humor. This combination has irresistible power, and seldom does she fail to evoke a quick response. The "Water Babies" should find a permanent place in the Children's Room of some great public library.

Immortal children of the imagination, courteous "Alice-in-Wonderland," the appealing "Little Lame Prince," gay "Hans Brinker," the "Princess and the Goblin," "Heidi," and a host of others salute us from the walls. The pictures win the respect of those who recognize able draughtsmanship, felicitous composition, and gayly decorative color. Only a few know what they represent of steady devotion to work—continuous effort generously and unselfishly poured out that others may rejoice and be glad. Moral

fibre is an even more essential part of a work of art than the warp and woof of the canvas, and back of these charming fantasies are many noble qualities, modesty, simplicity, honesty and candor. They attract and win without guile.

Turning to the life-size portraits, these larger qualities come immediately under observation. One is conscious of a wave of emotion belonging to a rare category, as one faces a roomful of individuals who are one and all "pure in heart." A baby is an individual to Jessie Willcox Smith when she is painting its portrait, and with intuitive delicacy of perception she interprets the rosy dawn of character and renders textures so ineffable that they would vanish under a ruder touch.

Fortunate Philadelphia, possessor of a



OLIVE

DAUGHTER OF MRS. FORREST G. PEARSON

BY

JESSIE WILLCOX SMITH





ROLAND GILBERT

JESSIE WILLCOX SMITH

succession of able portrait painters who have recorded the lineaments of her citizens! What a gratification to the famous old signers of the Declaration of Independence, could they see these promising little members of the rising generation! Here indeed is a fine flowering! The finest canvas of all

from the painter's point of view is the flaming-haired "Molly, daughter of Mrs. George F. Tyler of Elkins Park." Embracing her auburn-haired Pekingese with both chubby arms, and gazing at him with almost maternal yearning, "Molly" strikes a responsive chord emotionally. Miss Smith

is an expert in "tactile values." The color-scheme is rich, almost sumptuous; even Rubens and Sir Joshua Reynolds would approve the translucence of the skin, the fluent brush work, the rhythmic linear composition and the agreeably related color harmonies. If "Molly" would appeal to Sir Joshua, I think that Gainsborough would have a good word for the cool blues which enhance the refinement of little "Miss Bernice McIlhenny."

Quite a contrast in personality is presented by "Roland," the sturdy son of Mrs. John Gilbert of Rydal, and to those who catalogue Miss Smith as a painter of infants only this canvas will disclose new powers. With unswerving certainty she has shown us a fine American boy, vigorous, vital, and bursting with energy. The roguish smile is very happily caught.

There is a time in the career of every portrait when its life hangs by a thread. If fate is propitious, the work goes forward in fine, long leaps to a successful conclusion. Unfortunately there are some dark days for the artist. Families of sitters would do well to memorize the ancient proverb about "too many cooks," for lack of technical training seldom puts the soft pedal on opinion. There may be persons who would hesitate to mix up chemicals whose constituent properties were unknown to them, yet they cheerfully cause explosions among the ingredients of a picture, because they are harboring photographic standards in their minds. Every sincere portrait painter recognizes the necessity for truthful presentation of the character of his model, but on far too many occasions psychological cross currents force the greater truth to be sacrificed to the lesser. The ability to cooperate in any enterprise without hindering its orderly progress, is a fine art in itself.

Jessie Willcox Smith has been fortunate in having enthusiastic patrons who have appreciated the almost insuperable difficulties encountered by the painter of a child "who is never still a minute." Who would not feel disconcerted to find the model standing on his curly head from time to time, breaking the monotony by swimming upon the carpet, or careening about the studio on a kiddie-car? A quick eye and a retentive memory are needed for such work. Little "Alan McIlhenny" has been beguiled into

the serious study of a large globe in order that his pale gold radiance may be captured—that our eyes may linger caressingly on the blonde hair, finer than the finest flax. His good little sister "Louise" sits sedately on her stately chair looking out trustfully upon the world. One can readily prophesy that she will make a charming and thoughtful hostess in the years to come. In these two paintings of the children of Mrs. Francis S. McIlhenny of Chestnut Hill the tonal values are finely sustained, and the globe and needle-point chair are handsome pieces of still-life painting.

Miss Smith is a person of taste, and never mars her pictures with ill-considered accessories. "Children are like flowers," she says. "It seems to me inappropriate to dress them in bizarre colors or to paint them in a bizarre manner." When asked whether she was ever troubled by the dress of her little models, she replied that as a rule the children came from families where simplicity in children's clothes was an accepted axiom, and that she seldom had to contend with beribboned darlings in furbelows. No doubt it is largely owing to the widespread popularity of her types of children, as reproduced on the covers of *Good Housekeeping* and other magazines, that children's fashions have gained perceptibly in charm. Gone are the immense hair-ribbons and the ruffles of yesteryear! The burnished hair of a young child is a sufficiently glorious crown. Jessie Willcox Smith has been called the modern Kate Greenaway, and such portraits as "Babs, daughter of Mrs. Charlton Henry," "Lucretia," "Alice," and the adorable "Olive, daughter of Mrs. Forest G. Pearson of Chestnut Hill" present convincing claim to the title.

"John B. Thayer 4th," probably as beautiful a child as the human race is capable of producing, is shown in a golden-yellow smock, standing under the low-hanging branch of an apple tree with russet apples in his tiny hands, while his equally lovely little brother "Eddy" has a background of apple blossoms for his shy grace. It is a triumph to have wrested these aspects of perfection from the destroyer, and to all who behold them they cannot fail to speak of the golden age of innocence.

Little "Ann and Mary Leisenring" resemble tiny tight rosebuds of delicious



MOLLY, DAUGHTER OF MRS. GEORGE F. TYLER      JESSIE WILLCOX SMITH

pink, and "Frances, daughter of Mrs. Frank Miles Day" wears her bridal veil and wreath of orange blossoms with girlish dignity. The light is especially well handled in this picture, sifting through the trees and making a semblance of a gloria around the head. The portrait of "Miss Peggy Houston" presents a dark-haired girl whose fine features are subtly modeled. The dark blue velvet dress with rose-colored vest is brushed in with assurance. "Freddy and Henry Chatfield" come jauntily along a garden path together, the younger child reminding one of a dandelion, with his

tumbled curls blowing in the wind. The portrait of "Mrs. William Henry Trotter" is a delicate arrangement of blue and gray, well calculated to set off the pearly tones of a very fair complexion, and the oval composition suggests the atmosphere of an earlier epoch. Miss Smith's style is distinctly in the English tradition. It is well mannered, clean and graceful, with a generous dash of common-sense. This last quality prevents it from becoming over-sentimental. Nothing morbid or bitter ever proceeds from her brush. This is not because the difficulties of life have left her untouched, but when



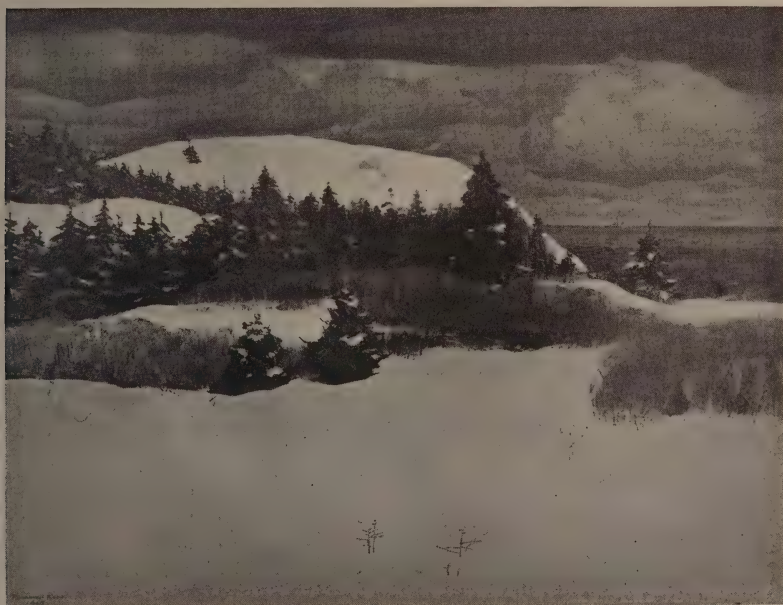
they have appeared she has met and conquered them. Courage, the first of the virtues, has not been lacking.

Singularly enough, she never showed her talent for drawing in her early years, as is so often the case with artists. At sixteen, being fond of children, she decided to become a kindergarten teacher and left her home in Philadelphia to take up that work in Cincinnati. Mere accident caused her to join some friends in drawing, on an occasion when the thrilling subject before the impromptu class was a student lamp upon the table. Much to everyone's surprise, and most of all to her own, for she had never drawn anything before, she produced a sketch which was surprisingly good and was urged to take up the work seriously. This trifling incident was really a turning point, for she returned to Philadelphia and studied first at the School of Design for Women, then at the Pennsylvania Academy of the Fine Arts, and finally under Howard Pyle. This brilliant man developed her talent with the inspired energy that made him the greatest teacher of artists America has yet

brought forth. From her first entrance into the professional world her work has been in great demand, and her only difficulty is to keep abreast of the orders that come in.

Among the moderns, the work of Abbott Thayer commands her unbounded admiration, and naturally so, for in addition to the struggle for technical mastery she has before her, as the ultimate goal, the revelation of hidden beauties of the human spirit. One of the simplest of the portraits in the exhibition—a head of the little son of Mrs. John D. McIlhenny—is a study in expression alone. Here all accessories have been dispensed with, and attention is riveted upon the child's sweet wide eyes, eyes that register an inward vision not vouchsafed to the unready.

The ideals of Jessie Willcox Smith have been woven into the fabric of contemporary thought, and her forms are impressed upon the consciousness of innumerable mothers, who hope that their children will look like the children she paints. With unerring directness she touches the heart of humanity and travels the only quiet road to fame.



MAINE COAST

ROCKWELL KENT

## THE CLEVELAND CONVENTION

MEMORIES of beauty, real kindness and efficient cooperation were carried away from Cleveland by those who attended the Sixteenth Annual Convention of the American Federation of Arts which met in that city, May 13, 14 and 15. We were favored with charming weather—cool and bracing, with clear skies and brilliant sunshine. It was spring; the trees were in fresh foliage; in Wade Park and on the lawns surrounding the Art Museum many were gathering dandelions; lilacs were in bloom, filling the air with their fragrance; the songs of birds struck happily on the ear. We were fortunate both in our residential headquarters at the Wade Park Manor and in our meeting place in the Cleveland Museum of Art. The latter provided not only ideal accommodations for the sessions in its charming auditorium but an object lesson in its arrangement of exhibits and the use to which they are put educationally for the people.

### OUR HOSPITABLE HOSTS

Mr. Frederic Allen Whiting, capable Director of the Cleveland Museum of Art, was chairman of the Convention Committee, and, with his usual efficiency, left no stone unturned in the making of arrangements. Everything was done for our comfort and pleasure. We were indeed royally entertained from the minute we arrived in Cleveland until the hour of our departure. On each afternoon certain homes were opened to us and gracious hospitality extended by their owners. Each day we were entertained at dinner—Wednesday at the Country Club by Mr. J. H. Wade, President of the Art Museum; Thursday at the University Club by Judge Sanders, a Director of the Cleveland Museum and a Vice-President of the American Federation of Arts; and Friday at the Wade Park Manor by the Councillors and Trustees of the Cleveland Art Museum. On Thursday evening we had the pleasure and privilege of witnessing a play, "Turan-dot, Princess of China," by Karl Vollmoeller, given at The Play House by the Play House Company; and on Friday afternoon were greatly entertained by a marionette performance in the Museum given by the students of one of the high schools

under the direction of Mrs. Winifred H. Mills, with charming music by Stravinsky adapted for the occasion by Mr. Arthur W. Quinby, of the Musical Department of the Museum. Finally, on that last evening, we had the privilege of hearing the Institute of Music's string quartet present two of Beethoven's quartets—Number 13 in B flat major, Opus 130; and Number 7 in F major, Opus 59, No. 1—in the auditorium of the Museum, which, in addition to being a musical treat, was a demonstration of the way in which the Museum is correlating music with the other arts, and to what extent the Department has developed under the skillful direction of Mr. Douglas S. Moore.

There is probably no art museum in this country which is carrying on a more comprehensive educational program than the Cleveland Museum of Art. Its work among the children is extremely notable, and its Children's Museum and children's rooms were well worth a trip to Cleveland to see. The work of the Museum was fortunately not interrupted by the Convention, and therefore it was our privilege to see class after class of school children troop in and around the Museum under expert guidance—tangible evidence of the Museum's working value.

Because the Cleveland Museum of Art is in Wade Park on the outskirts rather than the heart of the city, it presented a considerable problem getting about—a problem which was solved by Mr. Whiting in cooperation with the friends of the Museum, by whom automobiles were provided so that as soon as the afternoon session was over we were whisked away in friendly motors to some unknown land of delight, and, after feasting on beauty and those things which appeal to the inner man, were again transported to a new scene, to be finally returned, weary but content-full, to those agreeable quarters in which we passed the sleeping hours.

### BEAUTIFUL CLEVELAND HOMES

The places visited on Wednesday afternoon were the homes of Mr. and Mrs. Ralph M. Coe and Mr. William G. Mather,



THE CLEVELAND MUSEUM OF ART

INTERIOR FROM MAIN ENTRANCE

HUBBELL AND BENES, ARCHITECTS

both on the Lake Shore, charmingly located—beautiful homes filled with rare works of art. Mr. and Mrs. Coe's home is comparatively lately built and is suggestive in style and spirit of the early Italian Renaissance, with its vaulted ceilings, its round and pointed arches, its plastered walls and beautiful carved mantels and dark woodwork. Here we saw exceptionally well-chosen examples of the French Impressionist school and their successors, the so-called Modernists, a collection which would always go far toward converting the unbeliever because of the intrinsic interest and beauty of the examples.

The Mather house was designed by Charles

A. Platt and has a style of its own, which perhaps we may come eventually to call American. In its chief features it is essentially the child of the Georgian—the front in its plain formality, the rear in its gracious elaboration. The feature of the rear of this house, which looks out upon the lake, is a semicircular portico from which two flights of stairs, one on either side, repeating the curving lines, descend to a terrace with balustrade overlooking the water. From this terrace in a large semicircle embracing the lakes, extend formal walks from right to left, each terminating in a small circular colonnaded pavilion. The shore is sloping and wooded, the outlook surpassingly charm-





"GWINN," RESIDENCE OF WILLIAM G. MATHER, ESQ.  
LAKE SHORE BOULEVARD, CLEVELAND, OHIO

CHARLES A. PLATT, ARCHITECT

ing. There is a great sense of spaciousness, and yet privacy. Then there are indoors many rare art treasures, not the least interesting of which are some examples of early American portrait painting. Such works in such setting led one of those in

attendance to say that a visit to this place alone gave a better understanding of the real meaning of art.

On Thursday afternoon, Mr. and Mrs. Ralph King threw open to us their hospitable home, which is in the old residential section

of Cleveland, a city residence which by additions and adaption has been made to accommodate a valuable art collection without ceasing to be a home. Mr. King is primarily known as a collector of etchings, and he has in his possession supreme examples of some of the most famous plates. It has always been his aim to get good impressions, and his acquisitions have been the best. Rarely, if ever, does one see such brilliant impressions of "The Three Trees" or "The Hundred Gilder Piece" as those which he owns. With these masterpieces of Rembrandt, the master-etcher of all time, are shown brilliant examples of the etchings of Whistler, Cameron, Zorn, and McBey, to name only a few. But Mr. King is more than a collector of etchings; he has in his library three superb paintings by Monet, and a brilliant little Sargent, a picture of a young woman holding in her hand a cigarette, sitting beside a table on which stands a silver candelabra, the vivid impression of a social scene in the English home at Broad-Way of the late Frank D. Millet.

On Friday afternoon it was our privilege to visit "Longwood," the estate and home of Mr. and Mrs. John L. Severance, which is on the Heights, partially encircling and entirely overlooking the city. This home is a veritable treasure house of art, filled with rare examples such as one seldom sees save in the famous museums of the world. Exquisite Oriental rugs and carpets cover the floors; on the walls are beautiful tapestries and paintings by famous masters. The furniture, likewise, recalls the master craftsmen of the great periods of art, and in wall cases are to be seen beautiful and colorful examples of the porcelains and potteries of China and Japan. There is so much to see one is almost bewildered. Among the painters represented may be mentioned Rembrandt, Sir Joshua Reynolds, Gainsborough, Romney, Turner, to say nothing of the early Italian painters, or of the works of some of the later-day artists. The gardens of "Longwood" are almost as notable as the house itself, beautifully planned, charmingly developed, with fountains and outdoor sculpture brought into precisely the right relation with nature.

## LOCAL ART

Let it not be thought for one moment,

however, that Cleveland is given over entirely to the collection of the art of the past. To the contrary, few cities are so handsomely encouraging the art of the present or giving such generous support to local artists. In the Cleveland Museum at the time the Convention was held was to be seen an exhibition of works by Cleveland artists, paintings, in oil and water color, sculpture, pictorial photography, the handicrafts, industrial design—a splendid showing, full of freshness and the vigor of youth, new vision, real beauty. This exhibition was arranged in two or three galleries and was beautifully displayed. The gallery containing the oil paintings and water colors instantly gave the visitor an impression of glowing and harmonious color, competing excellently with the freshness of the outdoor world in its most colorful season. Because of the excellence of this showing, the American Federation of Arts has arranged to circulate next season an exhibition of thirty-five paintings by Cleveland artists.

But with reference to local support. Before this exhibition had been open two weeks 18 per cent of the exhibits had been sold at a sum only a little less than \$11,000. It was interesting to learn that 60 per cent of the artists represented in this exhibition had been students at one time or another of the Cleveland School of Art, and, if those who attended the Convention had needed to know the source of the inspiration, the visit paid on Friday afternoon to the Cleveland School of Art, where an exhibition of student work was set forth, would have been found fully convincing. On that occasion Mr. Henry Turner Bailey, who for seven years has been Director of this school, gave a brief talk on the school's objects and aims. That these have been so well accomplished is a matter not merely of congratulation to Cleveland but to ourselves, for what can be done in Cleveland can be done in almost any city under equally capable leadership.

The cooperation which is witnessed between the schools and the Museum and the musicians and the Museum is extended to the public library, to the dramatic and other organizations carrying on work of an educational or recreational sort.

## OTHER NOTABLE SIGHTS

Cleveland may well be proud of its new



RESIDENCE OF MR. AND MRS. RALPH M. COE LAKE SHORE BOULEVARD, CLEVELAND, OHIO  
MANTEL IN LIVING ROOM

Public Library, opened less than a fortnight before our Convention was held—a beautiful building well adapted to its use, a work of art, a building in which utility and beauty go hand in hand. Credit for this ideal consummation is given by the Trustees to Miss Linda Eastman, and a tablet to this

effect is placed on the walls of the main staircase.

Cleveland also may boast at the present time of a magnificent new banking house, the Union Trust Company, which in design follows the style of the Roman basilica. It is an “L”-shaped structure, two such





MADONNA AND CHILD FRANS FLORIS

GIFT OF MR. AND MRS. J. H. WADE  
CLEVELAND MUSEUM OF ART

buildings thus being combined in one. In the circular hall formed by the jointure, and at the ends of each, just beneath the roof, are lunettes of huge dimensions painted by Jules Guerin. Each is an elaborate composition, including many figures admirably created, beautiful in color and essentially architectural in design, a little like his mural paintings in the Lincoln Memorial at Washington which marked the opening of a new epoch in mural painting. These great lunettes represent "Patriotism and Protection," "Industry and Commerce," "Justice and Equity," "Architecture and Engineering."

## THE LUNCHEONS

There were over two hundred persons in attendance at this Convention. One hundred and fifty-five were delegates from ninety chapters, forty-five were members, and twenty were special guests, including speakers. Practically all of these got together every day at the luncheons given in a separate room at the Wade Park Manor. Each day at these luncheons, when those in attendance were gathered around the little tables, a few informal speeches were made at the suggestion of Mr. Whiting. On the first day we heard from Mrs. Maie Bruce Douglas what was being done to develop interest in and appreciation of art in North Dakota; from Mr. James Chillman,

Jr., concerning the activities and outlook of the new Art Museum in Houston, Texas, of which he is the Director, and from Mr. Burns of San Francisco of the development of interest in art on the Pacific Coast. On Thursday Mr. William M. Milliken, Curator of Decorative Arts at the Cleveland Museum, spoke on the work of the local Cleveland artists; Mr. Henry W. Kent, of the Metropolitan Museum, told of the upbuilding of small museums, in particular that small museum at Norwich, Connecticut, which has served so admirably as an example and impetus to others; and Mr. de Forest, our President, spoke briefly on museum ideals. On May 15 we had the pleasure of hearing from Miss Linda Eastman of the Cleveland Public Library; from Mr. S. Hurst Seager, a distinguished city planner and architect of New Zealand, who spoke on new methods of lighting museums; and from Mrs. Elizabeth Ward Perkins of Boston, who spoke about Fenway Court.

## THE DINNERS

At the dinners also there were informal talks. At the dinner at the Country Club Mr. de Forest presided, and among the speakers were Mr. Charles C. Curran, Mr. Royal B. Farnum, Mr. Frederick P. Keppel, Mrs. Rose V. S. Berry, Mr. Lorado Taft, Mr. Ralph King and the Secretary. At the



MRS. COLLYEAR SIR JOSHUA REYNOLDS

GIFT OF MR. J. H. WADE  
CLEVELAND MUSEUM OF ART

University Club, Mr. de Forest again presided. On this occasion the only speaker was Mr. Clark, the son-in-law of Judge Sanders, who with his wife in Judge Sanders' absence acted as host and hostess. The

from Mrs. Edith J. R. Isaacs, Editor of *Theatre Arts*, of the progress of the Little Theatre movement. With exceptional clearness and well-chosen words, she, who has done so much to encourage this movement,



ENTRANCE HALL

CLEVELAND PUBLIC LIBRARY

WALKER AND WEEKS, ARCHITECTS

speakers at the last dinner were Mr. Whiting, Mr. Cuthbert Lee, Associate Secretary, and the Secretary, Mr. Lee extending to all of those in attendance a special invitation to the next Convention to be held in Washington; Miss Mechlin expressing appreciation of the many privileges and pleasures extended by our Cleveland hosts.

An additional word should be said concerning the evening's entertainment at the Play House. Here, before the players came on, we had the privilege of hearing

told of its logical and really surprising development, differentiating the elements which entered into the effort and describing graphically present accomplishment.

The play itself, which was the twelfth production during the ninth season of the company, was an impressive illustration, so ably and artistically was it given. It is one of those well-known Persian tales from "The Thousand and One Nights" and has served several dramatists in the past, among them Carlo Gozzi and Schiller. The latter's



EXHIBITION HALL

CLEVELAND PUBLIC LIBRARY

IN THESE CASES EXHIBITS LENT BY THE MUSEUM ARE TO BE SHOWN

version, re-written and modernized for Max Reinhardt by Karl Vollmoeller, was presented—an interesting and amusing blending of the Oriental and Occidental, the ancient and extreme modern, served up and flavored by European transmission. The buffoonery, in the Gilbert and Sullivan tradition, was not only extraordinarily entertaining for the moment but of haunting memory. The presentation was more than clever. The musical accompaniment was composed by Roger Sessions, a member of the faculty of The Cleveland Institute of Music. Upon this occasion we were the guests of the Play House Company and the Museum.

#### THE OPENING SESSION

The sessions, without exception, were held morning and afternoon each day in the auditorium of the Cleveland Museum of Art. Mr. de Forest presided at the opening session. The address of welcome was made

by Mr. Ralph King, a Director of the Cleveland Museum of Art and a Vice-President of the American Federation of Arts. Mr. King, speaking for the Trustees of the Cleveland Museum, said in part as follows: "We not only wish to welcome you but to offer you a few words of encouragement, cheer and appreciation. You are carrying joy and pleasure to many a weary soul in this nation, those who are starved and waiting for what you can give, the help that you are extending to them. The outlook is exceedingly hopeful, and we want you to feel that your efforts are appreciated."

Mr. de Forest, in extending thanks for the welcome, said: "We in New York have Cleveland held up to us again and again as a shining example of what to do. We have heard about the Cleveland Plan, we have heard about the Cleveland Community Chest, and we have heard about the Cleveland Art Museum, so we realize that when



we come to Cleveland we are coming among friends and we are coming among friends who can teach us something."

At this session the reports covering the year's activities of the Federation and its

given over entirely to the subject of "Fostering the Small Art Museum." Mr. Frederick P. Keppel, a director of the American Federation of Arts and President of the Carnegie Corporation, presided. The first



UNION TRUST COMPANY

CLEVELAND, OHIO

GRAHAM-ANDERSON-PROBST AND WHITE, ARCHITECTS

finances were presented respectively by the Secretary, Miss Mechlin, and, in the absence of the Treasurer, by the Associate Secretary, Mr. Cuthbert Lee. At the request of the President Miss Mechlin's report was read in full. A brief résumé of it is printed elsewhere in these pages. It will be published in full in limited edition for the members of the Board, the chapters, and such members as may specially desire it.

#### FOSTERING THE SMALL MUSEUM

The afternoon session on Wednesday was

speaker was Mr. Frederic Allen Whiting, Director of the Cleveland Museum of Art. His subject was "Preparing the Way for the Small Art Museum."

"The museum," he said, "has got to start in an idea, and what happens later is very likely to depend upon the capacity for ideas of the person who has the original idea. The art museum, to be successful, must be an entirely unselfish thing; it must be a thing of service, the guiding principle of which is the love of art. If I were to outline a form of procedure it would be



MURAL PAINTING—"INDUSTRY AND COMMERCE"

UNION TRUST COMPANY, CLEVELAND, OHIO

JULES GUERIN

along these lines: having got the idea the next step would be an association, and service to the community, such service as the American Federation of Arts is now helping to render through its travelling exhibitions, illustrated lectures, etc., then a room where exhibitions could be held should be found. With this one could go on until the fairy godfather or fairy godmother came along and provided means for a building. When this time is reached, it is of the utmost importance to get the best advice obtainable." Mr. Whiting then referred to the development of the art museum in Toledo, which was precisely along these lines. There, when the fairy godfather in the person of Mr. Edward W. Libbey appeared, offering to give \$50,000 provided an equal amount could be raised by the people, Mr. Stevens, the Director, went to the stores and shops in the town and told them what he was trying to do and asked their cooperation. In ten days he had raised \$50,000, and Mr. Libbey then said that he would give dollar for dollar whatever he could raise. The result was that \$250,000 was raised. They then wanted to name this the "Libbey Museum," but Mr. Libbey refused, saying: "I gave no more in proportion to my means than the bootblack who gave ten or fifteen cents." It was in this way that the Toledo Museum of Art was built, and everyone in

Toledo took part. The red-cap at the railroad station, the conductor on the street car, the carpenter and the newsboy—all had their share, and each felt ownership in the project. In somewhat the same way the Cleveland Museum, Mr. Whiting said, had been upbuilt through the generosity of those of wealth and those of lesser means. To Mr. John Huntington, who originally gave the money for the building, to Mr. Wade and to other generous but modest donors, Mr. Whiting paid the highest tribute of appreciation. He, too, emphasized the fact that what had been done in Cleveland might be done elsewhere.

#### FINANCES AND ORGANIZATION

The second speaker was Miss Florence N. Levy, Director of the Baltimore Museum of Art. Her subject was "Finances and Organization."

"Whereas the Art Museum Directors' Association has lately put a limit of a \$15,000 budget as being the size of a museum that has 'grown up,' a great deal can be done with much less than that," Miss Levy said. Her advice was not to try to create a big building at once but to begin with a small house and develop interest and membership. She stressed the importance of getting, at the very start, the right sort of a director, and she urged the desirability



LES BERGERS

RENE MENARD

GIFT OF MR. RALPH KING. CLEVELAND MUSEUM OF ART

of having a lawyer on the board of directors. She, too, laid stress upon cooperation. "The idea of a great many of the growing museums of art has originated in the study class of a woman's club. In these clubs the history of art first claims attention; photographs and lantern slides are sought as illustration; then comes the desire to see real paintings. Since the American Federation of Arts has been in existence it has been possible to take these real oil paintings into the farthest corners of this great country, but—to quote her directly, "It is the idea and the ideal back of the movement that is going to bring forth growth. The initiative having been made, how is it to be watered? Through cooperation. Every part of your community must become interested. Get publicity—all that is possible. Invite the newspaper people to tea; the effort will not be wasted. Go to the men's clubs and tell them that art is a part of their life; convince them of it. The moment you get personal interest you have won your point. Go to the women's clubs, get their cooperation; let them know that they not only have something to gain but something to give. Go into the schools; you will find great help there. Once the children, through their teachers, have be-

come interested, they will take it home and the older members of the family will become interested."

Miss Levy showed, through the medium of stereopticon slides, a number of excellent charts setting forth the development of museum activities, as well as a number of pictures of the smaller museums which are making marked progress.

#### WHAT A SMALL MUSEUM SHOULD CONTAIN

The third speaker was Mr. de Forest. His subject was "What a Small Museum Should Contain." By a small museum, he said that he did not mean a museum in any large or growing city but rather a museum that is likely to remain small, to have a limited number of exhibits, to be useful to a comparatively limited number of people. "It may be in a small town, it may be in a college or a university, but in all probability it will not ever become a great museum. Now the small museum of this sort, intelligently administered, can often give points to our great museums. Unquestionably, so far as any small museum can get good originals, by all means let it do so; there is an attraction in an original which there is not in any reproduction; but every small museum with limited means is going



to find that the number of really good originals which it can get or hope to get is comparatively small. I know that the idea of reproductions is anathema to many art directors and managers of museums, but I venture to say that in many instances it is because they do not realize what kind of reproductions we are now able to get." If the Romans, Mr. de Forest said, had shared our prejudice with regard to reproductions we would today be seriously the losers. "Every museum," Mr. de Forest explained, "could have several good original paintings, several good original pieces of sculpture, etchings, Japanese prints, but the number of really good original objects of art which a small museum can have is limited by the purse; therefore let them get the really beautiful reproductions of the greatest pictures in the world which are now obtainable, and the number of which is constantly increasing. Let them get large fine photographs; in the way of sculpture let them get casts of famous works. These are all within reach of every small museum, and properly shown they are very beautiful, almost as beautiful—I think I will say just as beautiful as originals for purposes of enjoyment. And if you want to get away from the frailty of casts," he continued, "there is a marvelous set of reproductions in bronze from the works in the Naples

Museum which any small museum can afford. Then take etchings. A small museum can get original etchings at a comparatively small cost, and at a smaller cost still it can get excellent reproductions of etchings. All of Rembrandt's are reproduced; all of Dürer's are reproduced. For three dollars in the Metropolitan Museum of Art you can get two original Dürer prints from the original woodblocks. Or take ceramics; you can get in Italy reproductions which are eminently satisfactory, of some of the most beautiful ceramics. Therefore I want to have it known, and the more known the better, that any college, however small; any town, however small; any library, however small; can have those things which will give aesthetic enjoyment to everyone who comes in, those things which for the purposes of teaching the young people an appreciation of art are entirely satisfactory, and for very little."

## DISCUSSION

Following Mr. de Forest's address Mr. Whiting called attention to the possibility of securing a series of very brilliant reproductions of the Holbein drawings in Windsor Castle for from two to ten dollars apiece, which are particularly valuable for children studying drawing.

With reference to the showing of casts



WILD COAST, NEWPORT

HOMER MARTIN

GIFT OF MR. LEONARD C. HANNA, JR. CLEVELAND MUSEUM OF ART

Mr. Lorado Taft emphasized the importance of intelligent lighting. "Look at this Venus de Milo here," he said; "it is almost more beautiful than the Venus de Milo in the Louvre; and then look at the Venus de Milo in one of our eastern art collections. It is the worst alley cat of a Venus de Milo you ever saw." He told of an interesting experiment which is being tried in Chicago. There they are going to have a sky-lighted room on the top floor of every new junior high school, of which there are seventy-five. These rooms will be 53 feet long and 30 feet wide, and they are to be devoted exclusively to the display of plaster casts of Greek, Roman and Italian works, properly lighted.

Mr. Coleman, of the American Association of Museums, said that, according to his own observation, whereas many museums had had their beginnings in public libraries, those which accepted such hospitality for more than three or four years were apt to remain a lifetime—in short, his advice was against stagnation.

Mr. Rossiter Howard told of cooperation between the museum and the public library and the branch libraries, many of the latter having cases in which to show museum material. The Print Club connected with the Museum has appropriated money to provide material to circulate in the libraries.

Mr. Kent urged the importance of securing the cooperation of the newspapers, for it is they who help to bring art to the attention of the people.

#### OUTDOOR ADVERTISING

The session on Thursday morning was devoted to Outdoor Advertising. Mr. Lorado Taft, a member of the Federal Commission of Fine Arts, and well known as sculptor, author and lecturer, presided.

The first two speakers, Mr. Samuel N. Holliday and Mrs. Harry Lilly, represented the Poster Advertising Association and the Organized Outdoor Advertising Industry, respectively. Mr. Holliday stressed the educational possibilities of outdoor advertising and gave assurance of the desire of the Poster Advertising Association to meet the wishes of the general public in the matter of removing offensive boards, those which disfigured the landscape. He explained that in thirteen hundred towns the Association

has men who are trying to eliminate the wrong kind of advertising, because they believe that misplaced advertising is always bad advertising and that bad advertising never paid anybody; therefore it is their prime object to get rid of it. He further emphasized the fact that the outdoor advertisers and the outdoor advertising associations were not philanthropists, and thus pointed our attention anew to the fact that the best way to eliminate outdoor advertising was to see to it that it ceased to pay. In the University of Wisconsin the Poster Advertising Association has established a fellowship. On the line of the Pennsylvania Railroad the Association is planning to take down all of its signs between New York and Philadelphia which disfigure the roadway and then "start all over again," but Mr. Holliday did not tell us just what this meant. "When we have finished," he said, "you will see what can be done." In conclusion he declared that the aim of the Poster Advertising Association was to make all outdoor advertising perform somewhat of a service of general welfare, to broaden the horizon and increase the happiness of the people generally.

Mrs. Lilly's plea was for "informed cooperation" rather than "uninformed interference."

"The Case against the Signboard" was to have been presented by Mr. J. Horace McFarland, ex-President of the American Civic Association, but owing to his illness his paper was read by Mr. Henry Turner Bailey. "The case against the billboard," he said, "rests on many indictments, of which a few only may be mentioned." He first indicted it as a basically wasteful method of advertising, a method wholly parasitic and extremely costly. The second indictment was against it as a means of inducing accidents on the highway by distracting the attention of drivers of automobiles. Third, he defined the billboard as essentially a law-defying business, claiming that literally millions of illegal signs are posted constantly in America. But his major indictment of the billboard was its introduction of expensive and unnecessary ugliness into human life, quoting Dr. Charles W. Eliot of Harvard, who indicted the billboard as proposing to "uglify the country." This "uglification" of beautiful America he



OIL PORTRAIT

WALTER H. BROUGH

AWARDED FIRST PRIZE FOR PORTRAITURE  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

characterized as being "economically wasteful and an assault on that patriotism which is essential to the security of the country." "There is no legitimate place for the billboard," he concluded, "save in some restricted district where those who like its horrors can go to view them."

Mrs. W. L. Lawton, Chairman of the National Committee for the Restriction of Outdoor Advertising, speaking under the topic, "Is the Advertiser Changing His Point of View" gave an encouraging account of "informed cooperation." She gave the signboard companies full credit for all of the tremendous improvement that they have made in the last ten years, but

the improvement, she said, in location has not kept pace with other improvements. The organization which she represents has been pouring out literally thousands of letters from individuals and associations all over the country to national advertisers, asking them to restrict their outdoor advertising and so save the beauty of the country. The result has been that at present a list of twenty-nine national advertisers have endorsed this policy. This does not mean that these twenty-nine firms have agreed to give up their signs—they have never been asked to—but it does mean that they have written and said that they would restrict their advertising to commercial districts, making





THE MADONNA OF IVORY



THREE PERIODS OF ART



THE ROAD BY THE SEA

BY

HENRY G. KELLER

AWARDED FIRST PRIZE FOR GROUP OF THREE OIL PAINTINGS  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

due allowance for contracts not yet expired. There are other advertisers, moreover, who have lately refused to make any contracts for rural boards. "Our great national asset of natural beauty is threatened," Mrs. Lawton said, "by a tide of commercialism. The stream of automobile traffic is increasing at a rate that is almost unbelievable, and the prime factor in that commercialism is the outdoor advertising sign. This condition has awakened the national movement for the restriction of the signboard to the commercial district. Many communities in this day of automobile travel and tourists are beginning to realize that the beauty of the community is a commercial asset and they are taking measures to conserve it." This is good news.

## DISCUSSION

Quite a number took part in the discussion which followed the presentation of these papers. Mr. Andrew Wright Crawford of the Art Jury of Philadelphia called attention to the fact that general outdoor advertising concerns a great many other kinds of advertising than billboards. The billboards constitute less than one per cent of all the advertising in the United States, he said. "I suppose," he continued, "there is general agreement with the phrase 'It Pays to Advertise,' with the reservation 'if you advertise rightly.' I suppose that 25 per cent of the advertising could be eliminated if the other per cent were done well. Let us keep clearly in mind that we are not in any way interfering with mass selling or mass production if we get rid of every one of the billboards of the United States, and we are in no way interfering with the selling of goods. Let us not overlook the fact, furthermore, that it is the *opposition* that produced the promise of taking down the billboards between Philadelphia and New York; it is the *opposition* that is improving the Lake George Highway. A great many of us who are well informed know what has been done when there was no opposition. We want opposition. I believe that the advance that has been made is of promise, but we have got to keep at it. After all, eternal vigilance is the price of the ending of the uglification of the United States."

Mr. Whiting called attention to the fact that in Cleveland the billboards are pretty

strongly entrenched, but he gave it as his conviction that the advertisers are seeing the writing on the wall, and that public opinion will in time demand their removal.

Mr. Kirby, the Director of Art Education in Pennsylvania, told of what is being done through the training of children in the Pennsylvania schools, which educational work in time would tend to curb vandalistic tendencies and induce the conservation of natural beauty. "Our slogan," he said, "is 'Let us enjoy and not destroy.' These children are in time going to be the consumers."

Certainly, in the matter of civic disfigurement through the medium of billboards, Euclid Avenue in Cleveland gives a shocking example.

## COMMUNITY ART

On Thursday afternoon there was a short session which was convened at three-thirty o'clock in order that those in attendance might visit the exhibition of students' work at the Cleveland School of Art, but three extremely interesting papers were presented under the general topic, "Community Art."

The first of these was by Mrs. J. C. Bradford, President of the Nashville Art Association, who told engagingly "How the Art Association Prepares the Way for the Art Museum." "The problem of teaching the love of art to a people who have not the feeling for it," she said, "is like putting a square peg in a round hole. We may buy all the art in Europe with our millions, but if art does not grow upon its own roots, taking the natural course of our feelings and aspirations, the uplifting influence and joy of beauty are lost to us. The work of an art association should be to prepare the way for the higher functioning of art, laying the foundation of art appreciation; encouraging art interest, by cooperating with every social and educational, industrial and commercial interest in the community." Only so, Mrs. Bradford insisted, could the desired end be accomplished. Art appreciation she held to be a mere matter of education. To have to "lasso" people to get them to come to an exhibition, she declared, caused one to pause and wonder if we are not beginning at the wrong end. She quoted Münsterburg's statement that



A TOUCH OF SPRING IN THE AIR



AFTER THE SHOWER, BERMUDA



THE DANCING LIGHT OF MORNING, BERMUDA



GOLDEN SUNLIGHT, BERMUDA

BY

CARL W. BROEMEL

AWARDED FIRST PRIZE FOR GROUP OF FIVE WATER COLORS  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN



if you want to get a thing into the nation, get it first into the public schools, and she urged the importance of having beauty in the schoolrooms. She also stressed the importance of training the teachers' aesthetic sense, and she wisely counselled that art should be correlated with other studies in the school curriculum. This, she said, has been done by the Nashville Art Association by giving prizes for the best compositions on birds and forestry, illustrated by the pupils themselves. She, too, emphasized the importance of securing the cooperation of the press, the mouthpiece of the community as well as the nation, in order that the art association's activities and good deeds be noted and the message carried widely. Referring to what the American Federation of Arts has done for art in the south, Mrs. Bradford said: "This National association has laid the foundation of a greater and a more democratic art. It has helped us to solve our problems and has given us not only suggestions but encouragement of inestimable value."

#### ART WEEK IN PENNSYLVANIA

The second paper was by Mr. C. Valentine Kirby, State Director of Art Education in Pennsylvania, and was on "Art Week in Pennsylvania." "This state Art Week project was the culmination," he said, "of an idea held in common by members of the American Legion and the Department of Public Instruction, that to be a worthwhile annual celebration Education Week should stress each year some educational problem in which the entire state is interested. Comprehensive plans were formulated. These included suggestions for organization and programmes and were distributed through the Pennsylvania School Journal to 53,000 teachers and 2,600 boards of school directors in the state." In placing this state-wide emphasis on art, Mr. Kirby said that "the chief purpose was not to enlist the cooperation of outstanding art museums, art centers, and other agencies, but rather to stimulate interest in those communities and organizations where art is a foreign language; in those barren, desert places where ugliness and sordidness abounds and where the children know not the joy of creative art work or the delights of a beautiful environment."

It is said that no previous educational movement received such hearty and helpful cooperation as this Art Week program in Pennsylvania.

#### ART WEEK IN PHILADELPHIA

\* At the conclusion of Mr. Kirby's address Miss Mary Butler, President of the Fellowship of the Pennsylvania Academy of the Fine Arts, told interestingly of the success of Art Week in Philadelphia which had just been held. About fourteen hundred pictures were used in this exhibition. These were shown in the windows of forty-seven shops on Walnut Street, twelve on Market Street, one hundred and forty-seven on Chestnut Street and in shops covering a block and a half in Germantown. Prizes were awarded for the best paintings in various classes, and honorable mentions were also accorded. Mr. Keppel testified to the interest of the showing in Philadelphia and to his own personal enjoyment in the unique shop window display. "I wished," he said, "that we could have a similar show in New York."

#### THE MUSEUM OF THE SMALL COMMUNITY

The third speaker was Mr. Laurence Vail Coleman, Secretary of the American Association of Museums, and his subject was "The Museum of a Small Community." "Such a museum," he said, "must almost inevitably be an institution of one paid person—a museum director. The skill which that person shows in enlisting assistance is a test of his ability as a museumist. Under that person there may be developed three departments—a department of art, a department of science, and a department of history. A volunteer worker may be the curator of art, under whose leadership the individuals in town who are interested in art may be brought together and form an institution which will develop community service." As the result of a recent survey made by Mr. Coleman on a 12,000-mile journey twice across the United States and back, his conviction is that what is most needed by the communities is informative material concerning the establishment of museums—something authoritative and thorough. Such a publication, he said, is in process of preparation by the American Association of Museums. "In anticipation



SNOW AND STEEL

CARL F. GAERTNER

AWARDED FIRST PRIZE: OIL PAINTING—INDUSTRIAL SUBJECT  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

of the success of a program for the establishment of museums in small communities, we ought," he said, "to meet in advance the demand for executives and begin their training." To accomplish this he recommended that the several large museums specializing along certain lines should undertake to give specialized training. "In each of these museums," to quote him directly, "there ought to be set up a little unit course for the use of those travelling on fellowships. If a composite course of this kind were developed, the units being contributed by the museums as a service to the cause, it is quite thinkable that in a few years a number of properly qualified individuals might be produced." The method that he proposed for the establishment of small museums was an original grant for the employment of a director; next this director must secure local and county support; lastly, supposing the effort successful, must come state-wide cooperation.

#### DISCUSSION

Mrs. H. B. Burnet, of Indianapolis, told of a new law in Indiana granting counties or communities the sum of from three to five thousand dollars annually for the em-

ployment of museum directors and furnishing a room either in the City Hall or the Court House for the exhibition of works of art.

Mr. Kent called attention to the great work that is being done by the large shops in educating their employees in art, a very potential factor in the education of the people.

#### HANDICRAFTS AND INDUSTRIAL ART

On the last day, Friday, May 15, the morning session was devoted to the subject of "Art in Relation to Industry and Handicrafts." Mr. Henry W. Kent, Secretary of the Metropolitan Museum and a director of the American Federation of Arts, presided.

The first paper to be presented was by Mr. Huger Elliott, for some years Principal of the Pennsylvania Museum School of Industrial Art, but who after July first will take charge of the educational work of the Metropolitan Museum of Art. Mr. Elliott's theme was "The Handicrafts." "The most wonderful thing we know," he said, "is life, and this is the precious thing we look for in Greek marbles and in Chinese ceramics, in Venetian velvets and in French Gothic cathedrals. When we find it we





HAMLET ON THE SHEEPSCOT

FRANK N. WILCOX

AWARDED FIRST PRIZE: OIL PAINTING—LANDSCAPE

EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

say: 'Here has been creation; here the soul of a man has entered his work; truly, this is a work of art.'" "Wonderful, indeed," he exclaimed, "are the things which man has made with the aid of machinery, but a soul the machine cannot transmit. It is the soul in a work of art which really grips us and gives reason for its preservation." Mr. Elliott admitted that many of the machine-made reproductions today are very close imitations of the original, but he said that if the hand-wrought original were placed beside the machine-made reproduction the discerning eye would quickly recognize the difference. He called attention to the way in which the manufacturer tried to imitate handwork, resorting to such absurdities as hammer-marking silver which the skilled craftsman would not do. These manufacturers, he claimed, failed to grasp the obvious fact that imitating handwork by machinery is against every dictate of reason. Another flagrant example which he noted was the weaving of fabrics with worn spots in them—"antiques" produced to order. He made mention of this to emphasize the fact that "so general is the desire for the touch of life that to obtain it men have gone to strange extremes." Mr.

Elliott recognizes the fact that the machine is here to stay, and that it may render a great service. "Mechanical reproduction of music has not decreased the attendance at concerts," he said; "it has had the opposite effect. By the same token the increasing excellence of machine-made articles of daily use helps the craftsman by raising the general standards of design and technique. But the cheapening of articles through quantity production has increased the financial difficulties of the craftsman, though it will help him in the end." "The hope for the handicrafts," he maintained, "in the final analysis, lies in the inborn desire of men to create. Because of this desire the craftsman will always be with us."

#### ART IN INDUSTRY

Mr. Elliott was followed by Mr. Louis Rorimer, of the Rorimer-Brooks Studios, who spoke on art in the industries. "What the manufacturers have to consider," he said, "are the essentials in industry, the essentials in art, and the relation of art to industry; and the greatest trouble that besets them at present is to secure sympathetic workers." The reason that poor material is being turned out is, according to his



statement, because of the lack of properly trained designers. "The trouble here in America," he declared, "is that we haven't got the designers that Europe has." We are, he admitted, producing some exceedingly fine machine-made work in this country—iron-work, furniture, fabrics, but we should be doing much more than we do. Mr. Rorimer's plea was for originality in design. He insisted that the museums had done a great deal toward encouraging a vogue for things that were old, and that it was for this reason that our manufacturers were copying and recopying European designs. His suggestion was that in labeling the exhibits in museums a distinction should be made between the thing which is beautiful and that which is historical, in order that the public might be trained to see aright. His recommendation was that attention be turned to the art schools and that great care be taken in the selection of the students. "Train your artists," he urged, "and the artists will train the public, but always be sure to educate only those who have a feeling for the thing that they are trying to do—a feeling for art. In our stores we are training tradesmen and women to have a feeling for the things they are selling." He also strongly urged that the museums should include among their exhibits modern things as well as those that were old. "Give your present-day Cellinis and Ghibertis a chance," he said; "they will educate the public."

#### CONSERVATION OF TALENT

The third speaker was Mr. Henry Turner Bailey, Director of the Cleveland School of Art, and his subject was "The Conservation of Talent for the Arts and Industries." In Cleveland, he said, they are trying to follow out the suggestion made by the late Viscount Bryce that here in America we should seek out those who are above normal and train them as leaders. The children in Cleveland in the public schools are closely observed. They are given opportunity by the art museum to demonstrate whether or not they have talent for art. Those who have are given special instruction and are induced later on to enter the Cleveland School of Art, scholarships often being provided. Among these children are the Cellinis and the Raphaels of the next

generation. Mr. Bailey gave interesting and touching accounts of special instances, mentioning three boys who had determined at all costs to have an art education, and in each instance had won out. "Just as in Cleveland," Mr. Bailey said, "so in every city in this country; we have got to devise some kind of means to discover and utilize young talent."

#### DEFINITIONS

The fourth paper Friday morning was by Leon Loyal Winslow and was "An Attempt to Clarify Definitions." So many of the terms in art and relating to art have been misused that their meaning has become obscure, and it is high time that they be restudied. It was voted that Mr. Winslow's paper, which was most carefully prepared, should be referred to the Federated Council on Art Education for approval or revision, and later be published.

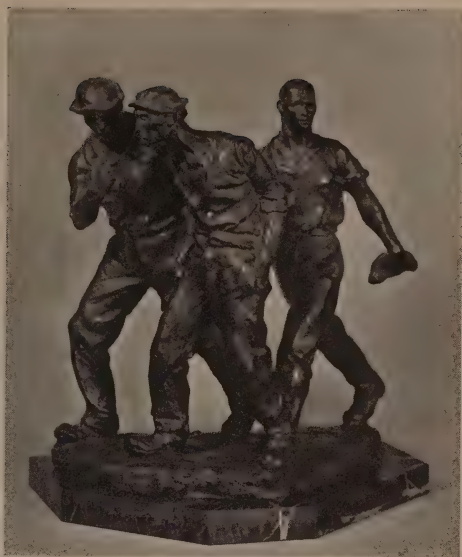
Among those taking part in the discussion of the general subject was Mr. Walter Scott Perry, Principal of the Art Department of Pratt Institute, who gave an encouraging account of the increase of interest in art and the number of young people in the country who are clamoring for an art education.

Mr. Kent in this discussion suggested that the best way to conserve talent was to conserve the conservators. "I could not help being tremendously impressed," he said, "with the way in which four hundred children recently listened in the Metropolitan Museum to a man who came there to tell them stories, responding fully to that great teacher. During the ten minutes that he talked they were all held in rapt attention." Referring to the distinction between the handicrafts and industrial art, he said: "What is it back of the hand which produces fine design and beautiful execution? The mind. What is it back of the machine that gives it utility and power? The mind. In both instances it is the same."

Mr. George Booth, President of the Arts and Crafts Society of Detroit, suggested that the reason there seemed to be a scarcity of highly trained artistic craftsmen in this country was because the country was so large that they were widely scattered. He pleaded that some way be found to keep in mind that America has got a work to do in the field of art for itself. "We want to



LABORER AT REST



TOIL'S END



PAN



TORSO

BY

MAX KALISH

AWARDED FIRST PRIZE FOR GROUP OF FOUR: SCULPTURE  
EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

borrow the good," he said, "from the past. I don't believe in revolution, but I do believe in encouraging people to discover, if they can, a possible way of improvement. Our theory is that in everything improvement is possible. In our case this improvement may be the adaptation of motives to American use—the old things to the needs of today. We have been talking about the question of the machine and the hand-made product. If it were not for the machine it would not be possible for the large percentage of Americans to use fairly good things of many kinds. The need of the machine is to meet the needs of the tremendously increasing population of the world, but there is going to be continually more need for craftsmen—good craftsmen."

#### ART AND THE CHILD

The subject of the closing session on Friday afternoon was "Art and the Child," and the opening paper was by Mrs. Theodore Ticken, President of the Chicago Public School Art Society. Mrs. Ticken described interestingly the development of this organization and then told briefly of the extraordinary work which it has done, not only placing pictures in the schools and arranging for transient exhibits but literally converting the Board of Education and bringing into cooperation with it the Chicago Association of Commerce, as well as the Art Institute and other local organizations. It was largely through the efforts of this Chicago Public School Art Society that the Board of Education of Chicago recently agreed to set aside one room in each new school building for art exhibits, to provide at the front of each classroom adequate space, free from blackboard, for the display of a picture, and to utilize a space on the top floor of each junior high school for a sky-lighted gallery in which to display sculpture. "These changes," Mrs. Ticken said, "will mean that the children in our public schools will live with the works of the masters and have an opportunity to acquire what no art lectures can ever give—good taste. The result should be not only greater technical appreciation, but also a larger understanding of spiritual values." "What Chicago has done," she said in conclusion, "any community can do. Organize a public school art society, independent of all other clubs. Let the Chicago

Public School Art Society assist you if it can."

#### THE JUMP IN JOHNNY

Mrs. Ticken was followed by Mrs. Elizabeth Ward Perkins of the Children's Art Center of Boston, who not only told of the very remarkable work that is being done there to encourage children to draw spontaneously, finding through that medium natural and vital expression, but also showed in stereopticon slides examples of the children's work. The Children's Art Center is, she said, the smallest art museum in this country, a single room 14 by 58 feet. As an introduction she told this engaging story, which has even wider significance, perhaps, than she herself thought: "We were weaning a small boy from the detail of features and fingers on his action figures. His face glowed. 'Oh, I see,' he said; 'Johnny is jumping and I must keep the jump in Johnny!'" "That is what we are after," Mrs. Perkins said, "in the Children's Art Center in Boston, to keep and express life and living interest—a human thing—the jump in Johnny." Not only has this Art Center in Boston been successful in this intent with the little children but with those from ten to fifteen and sixteen when, as a rule, self-consciousness has been found to obliterate spontaneity. Psychologically, as well as artistically, the testimony which Mrs. Perkins gave and displayed of experimental work with the children was very impressive.

#### A JUNIOR ART MUSEUM

The concluding talk of the last session of the Convention was given by Mr. Rossiter Howard, Director of the Department of Education of the Cleveland Museum of Art. He told interestingly of the educational work among children which is being carried on by the Cleveland Museum of Art, much of it in a space no larger than that occupied by the Art Center of Boston. "We are now planning and hoping and praying and talking," he said, "especially talking, about erecting another building in connection with this art museum to create an ideal art environment for the youngsters of Cleveland who will come to it." Mr. Whiting has, Mr. Howard explained, in all this work very carefully indexed Cleveland, and the





SCENE FROM "PETROUCHKA," MARIONETTE PLAY

GIVEN BY THE NINTH YEAR SPECIAL ART CLASS, FAIRMOUNT JUNIOR HIGH SCHOOL, CLEVELAND, OHIO

children's work has developed very rapidly. The first thing which was done was to correlate the work of the children in the public schools with their work at the Museum, to use the Museum material in their regular study courses. The connection which is most effective is in the department of history. Here art tells the story of the development of man from the Stone Age, and it is told through art in a live and vital way.

#### MARIONETTE PLAY

Very properly the session was concluded by a marionette play, "Petroouchka," an adaptation of the Russian ballet in four scenes, in which seventeen little marionettes took part, each most skillfully manipulated by a high school student. The marionettes and stage settings were designed and constructed by the ninth year Special Art class of Fairmount Junior High School under the direction of Mrs. Winifred H. Mills, in cooperation with Mr. Moore and Mr. Quinby of the Musical Department of the Museum. Clever programs designed and printed by the high school students, were distributed.

#### ELECTION OF DIRECTORS AND RESOLUTIONS

At this session the following Directors were elected to serve for three years: Mr. Royal Bailey Farnum, Mr. Francis C. Jones, Mr. Frederick P. Keppel, Col. R. P. Lamont, Mr. H. Van Buren Magonigle, Mr. Duncan Phillips, Mr. Edward Robinson, Mr. F. A. Whiting; and three resolutions were unanimously passed as follows:

#### *War Memorials*

*Resolved*, That the American Federation of Arts welcomes the opportunity for cooperation with Commissions for War Memorials and will be glad to be of service to any such Commission to the fullest extent of its power.

#### *National Academy of Design*

*Resolved*, That the American Federation of Arts, having learned with pleasure of the plans to celebrate the 100th Anniversary of the founding of the National Academy of Design, stands ready to cooperate with the Academy to the end that the occasion may be made memorable in the history of American Art.

#### *Thanks*

*Whereas*, The American Federation of Arts has, with marked success, concluded its Sixteenth Annual Convention in Cleveland, Ohio, and

*Whereas*, Its success has been due in large

measure to the very generous, cordial and efficient hospitality of our Cleveland hosts, be it

*Resolved*, That the deep and sincere thanks of the Federation be extended to The Cleveland Museum of Art, its Trustees, its Councillors, its staff and its capable Director for the very delightful place of meeting, for its businesslike efficiency in handling the many details of the convention meeting and for the entertainment at Wade Park Manor followed by the very delightful recital by the Beethoven String Quartet; to Mr. J. H. Wade, President of the Cleveland Museum of Art, for his generous entertainment at the Country Club; to Hon. W. B. Sanders, Vice-President of the Federation and Trustee of the Museum, for the pleasant dinner at the University Club; to Mr. William G. Mather, Mr. and Mrs. Ralph M. Coe, Mr. and Mrs. Ralph King, and Mr. and Mrs. John L. Severance for so kindly opening their homes to the delegates; to Frederic McConnell and the Play House Company for the splendid production of "Turandot"; to the many friends who so graciously gave of their time and cars to transport the delegates from place to place; to the Cleveland School of Art for its excellent exhibition of students' work; to those responsible for the restful and quiet hospitality of the Wade

Park Manor hotel headquarters for the convention. And be it further

*Resolved*, That the Federation extends its sincere appreciation to the speakers for their valuable and lasting contributions to its educational work. And be it further

*Resolved*, That a copy of these resolutions be sent by the Secretary to the Hosts and Hostesses who have contributed to our entertainment.

A number of the addresses which are briefly referred to here will later be published in this magazine in full.

Since the conclusion of the Convention many of those in attendance have written expressing not only their sense of obligation to our Cleveland hosts, and in particular to Mr. Whiting, and his efficient staff for the enjoyment and perfect management of every detail; but also for the instructive character and fine quality of the papers. It is apparently the consensus of opinion that in every way this Convention was a most helpful and and notable occasion.—F. M. H. AND L. M.

## THE REPORT OF THE SECRETARY

(In Brief)

THE American Federation of Arts has never had a busier year than that of 1924-25, just ended. Not only have its regular activities been continued but certain new activities taken on, and the volume of work has greatly increased in every department.

### ART IN THE SCHOOLS

First among the new activities was an effort to secure the placement of works of art in all schools throughout the land following a suggestion of Mr. Huger Elliott unanimously adopted by the 1924 Convention. A special committee on pictures and works of art for schools was appointed, which issued in February a letter to all chapters and members, urging their cooperation and recommending a list of suitable casts and color prints, commenting at the same time on the desirability of original works, wherever they are within the means.

Prior to the issuance of this letter, the Board of Directors, meeting on November 11th, resolved to secure the cooperation of Boards of Education throughout the United

States, by bringing to their attention notice of the action of the Chicago Board of Education in requiring that all school buildings to be erected there, shall provide wall-space in every classroom for the appropriate placement of a picture or other work of art, and a room suitably equipped for an art gallery. Accordingly, the Secretary of the American Federation of Arts, with the cooperation of the Federal Bureau of Education, sent a letter to the secretaries of 2,000 boards, which stressed the action of the Chicago Board, and made additional suggestions as to design and decoration, offering all assistance within the power of the Federation. Not only was this letter very generally acknowledged, but in many instances the recommendation was favorably acted upon.

In preparation for constructive replies to the numerous inquiries, the Federation secured a blue-print of the Chicago school-room design, a sketch from Mr. Elliott for possible arrangement of wall space, and advice as to colors for walls and wood-work; and began to assemble pictures

and plans of well-designed school houses.

In addition to the numerous inquiries received as a result of its own efforts in this connection, the American Federation of Arts had many more from Superintendents of public schools and many other individuals and groups throughout the country, instigated by the American School Superintendents' meeting in February, when a pamphlet was widely distributed commending in its foreword the helpful suggestions of the American Federation of Arts.

#### COMMITTEES ON ART MUSEUM EXTENSION AND WAR MEMORIALS

Another result of the November 11 meeting of the Board of Directors was the appointment by Mr. de Forest, of standing committees on Art Museum Extension and War Memorials, the first to promote the establishment of art museums, the second to render expert advice and assistance in furthering the erection of permanently meritorious memorials. The latter committee met informally in New York in February, to discuss an alternative to the poorly designed commercial war memorial which commends itself through its moderate cost. Extensive funds being necessary to combat commercialism on its own grounds by substituting something better for the same cost, the committee agreed that the best that could be done was to reissue the circular of recommendation and as soon as possible make selection from the material which had appeared in *THE AMERICAN MAGAZINE OF ART*, for republication and distribution. A fairly complete informative record of sculptural war memorials erected in the United States since the Great War has been compiled and is now available.

#### RADIO TALKS

A series of 15-minute radio talks on "Art in Everyday Life" suggested at the 1924 Convention by Mr. Henry R. Poore, and arranged for through his assistance, has been broadcasted from Station WEA, the American Telephone and Telegraph Company of New York, one evening each week since January 22, under the auspices of the American Federation of Arts. These talks have covered a great variety of subject matter, and have been delivered by leaders in the different fields of art. Station WEA

is estimated to reach no less than ten million listeners-in. That much interest has been aroused by the series is evidenced by the large numbers of letters received from this invisible audience.

#### AMERICANIZATION

Two articles on art, "Architecture in America" and "Sculpture in America" were written by the Secretary of the Federation, at the solicitation of the Director of the Foreign Language Information Service, for Americanization purposes. The first of these has already been published 58 times within 5 months in 9 foreign languages.

#### EXHIBITIONS

The American Federation circulated 42 exhibitions this year to 123 cities in 35 states and the District of Columbia including new contacts in 13 places. Altogether 181 engagements were made by museums, art and architectural societies, 51 educational institutions, libraries, state fairs, churches, clubs and recreation centers, of which organizations 62 were chapters of the Federation. These exhibitions were of greatly varied character, including groups of oil paintings, water colors, photographs, industrial art, art school work, small bronzes, and prints from which alone 900 sales were made. The Federation issued this spring a catalogue of all prints included in these print exhibitions. An article in a popular magazine in which mention was made of this service, brought over 500 requests for this catalogue from all parts of this country, and from South America, India and other distant places as well. The American Federation of Arts' City Planning exhibition was included by special invitation in the International Exposition of Architectural and Allied Arts in New York. A new type of exhibition, "One Picture by a Master Painter," was tried out successfully in two places this year. Accompanying it were a comprehensive collection of large photographs of other works by the same master, and carefully arranged programs for study. These exhibitions not only uphold a high standard, but serve a distinctly educational purpose as well. They carried this year a larger amount of informative and publicity material than ever before. Large numbers of school children attend them. Contacts



were made this year with the art departments of 39 colleges and universities which are chapters of the Federation, in 23 states from Maine to California.

#### PORTFOLIO SERVICE

The Portfolio Service of the American Federation of Arts now includes original prints as well as mechanically-made reproductions. Forty portfolios containing works of 33 American, British and French contemporary artists, were sent out this year to Federation chapters, art clubs, schools and individual members in as widely separated places as Spokane, Washington and Mexico City. Fifty-one prints were sold to the amount of \$604.

#### LECTURES

The illustrated circulating lectures, originated by the American Federation of Arts, have been in great demand. The Federation now has 41 of these on various subjects, for which 132 engagements have been made the past year, in 65 cities of 32 different states and the District of Columbia, by 76 organizations, 51 of which were chapters of the Federation. In addition, the Federation has compiled a fairly complete list of art lectures, for the information of those who may make inquiry. The innumerable enthusiastic letters and newspaper clippings received, are the best gauge of the value of both the circulating exhibitions and the circulating lectures.

#### PACKAGE LIBRARY

The Package Library, initiated last year, has been greatly developed. It now contains 475 envelopes, and has been put to much more extensive use this year than heretofore. Seventy envelopes were sent out and 6 books on art lent in most cases to individuals and clubs in small places having no public libraries.

#### THE AMERICAN MAGAZINE OF ART

THE AMERICAN MAGAZINE OF ART has been practically self-supporting for the past three years. It continues to maintain its standard as a magazine for the general reader, with informative articles on the best that is being done in art by individuals and by organized effort, written by authoritative writers. The magazine now has

regular correspondents in Paris, London and Florence, and regular contributors in England and Scotland, as well as in this country. The special department of Notes is supplied by chapters and correspondents in all parts of the United States.

#### THE AMERICAN ART ANNUAL

Volume XXI of the *American Art Annual* was published in January, with a directory of "Who's Who in Architecture and Landscape Architecture" as a special feature, and included the usual departments brought up to date.

#### OTHER PUBLICATIONS

The first edition of "Art in Our Country," issued by the Federation last year, was exhausted in the autumn, and a second edition with addenda was brought out in December.

*American Art Sales* has been issued monthly as usual from October to May.

Mr. Otto H. Kahn's address on "The Value of Art to the People" delivered at the 1924 Convention and later published in THE AMERICAN MAGAZINE OF ART, was reprinted and widely distributed, through Mr. Kahn's generosity. Letters of appreciation were received by the Federation and by the author, from all parts of this country and from distinguished Europeans as well.

#### CAMPAIGN FOR A NATIONAL GALLERY

The Campaign for a building for the National Gallery of Art, promoted by the American Federation of Arts, has progressed to a marked extent this past year. Plans have been prepared by Mr. Charles A. Platt and have been published in THE AMERICAN MAGAZINE OF ART with a descriptive article by Mr. Royal Cortissoz. Senator Smoot has given notice to Congress of his intention to introduce a bill providing for an appropriation for this purpose next session. A National Gallery Committee in Washington, of which the Secretary of the Federation is a member, has formulated plans for two notable loan exhibitions to be held in the National Museum next winter, to further interest in this project.

#### INTERNATIONAL RELATIONSHIPS

The American Section of the Venice International of 1924, assembled and sent out by the American Federation of Arts,

with the cooperation of the United States Government, was returned safely in January. Forty-five pictures from this exhibition have been circulated as an exhibit in this country since their return. Flattering letters were received from the Director General of the Exposition and others, and appreciative notices given in leading Italian publications. One painting was purchased for the Gallery of Modern Art in Venice.

An invitation to the Federation to send a similar collection of American art to an international exposition in New Zealand, was received.

The American Federation of Arts was represented at the Conference of the British Confederation of Arts at Wembley last summer. An invitation to send representatives to the approaching World Federation of Educational Associations in Edinburgh, Scotland, July 20-27, has been received.

#### COOPERATION WITH THE NATIONAL GOVERNMENT

In addition to the many projects undertaken solely by the American Federation of Arts are a large number assumed in cooperation with the National Government and other organizations. Among these may be mentioned the work of the National Commission of Fine Arts, created largely through the efforts of the Federation. A congressionally appointed committee on refurnishing the White House, includes as a member Mr. de Forest representing the American Federation of Arts. Three representatives of the Federation were appointed on invitation of a National Commission on Art Education, established in May, 1924, to serve on this Commission, which held its first meeting in Chicago last December. The Secretary of the American Federation of Arts was its representative at two conferences held in New York in the interests of art. The Federation is constantly in cooperation with numerous organizations in addition to those mentioned.

#### MEMBERSHIP

The American Federation of Arts has today 396 chapters in 44 states, including

47 new chapters during the year, for all of which the Washington office acts as a central office. New individual members have been added to the number of 1,300. Six new life members were also added, and 21 additional sustaining members. M. Jules Jusserand, the late French Ambassador to the United States, was made an honorary member just prior to his departure in January.

#### LOSS BY DEATH

The Federation has sustained two serious losses by the death of Mr. Charles L. Hutchinson, First Vice-President, and that of Mr. John W. Beatty, long a member of the Board of Directors. The vacancies were filled by the elections of Mr. W. K. Bixby, First Vice-President, and of Mr. Homer Saint-Gaudens, Director.

#### MAIN OFFICE

The Main Office of the American Federation of Arts is in the Octagon Building, Washington, D. C. We have now in that attractive old building five rooms, and during the past year the Architects have kindly granted to us without additional rental one of the stables to the rear of the property for a storage room, which has greatly facilitated the handling of our exhibitions and other material. We are using every inch of the available space at our disposal, occupying for office purposes even the little triangular closets which the unique plan of this building affords. For the present the space here at our disposal is sufficient, but, looking to the future, additional growth will mean the finding of larger quarters. Perhaps it is not too much to hope that some day the American Federation of Arts may have at the national capital a building of its own which will not only tend to facilitate this work but stand as a tangible evidence of the recognition on the part of the people generally of the need of such national organization and the place of art in American life.

LEILA MECHLIN,  
*Secretary.*

# INVITATION TO ALL MEMBERS

BY CUTHBERT LEE

*Associate Secretary*

SIX meetings, three informal luncheons, four receptions, two plays, a concert and three dinners—that was the skeleton of the annual convention of the American Federation of Arts at Cleveland.

Persons of widely diversified interests and occupations attended—first, the delegates of Federation chapters: art museums, art societies, schools, colleges, women's clubs, libraries, city planning commissions, chambers of commerce, etc.; second, individual members of all classes.

These members, men and women in about equal numbers, included well-known painters, sculptors, architects and craftsmen, art patrons, critics and collectors. Many were lay persons with no technical interest in art, but with keen appreciation of beautiful things and a desire to learn more about them, or to bring back ideas for the good of their own communities.

One member present is the owner of a department store and a moving picture theatre, so that he is confronted with problems of community art constantly. Another member is reviving the handicrafts among the people of a Kentucky town. Another is prominent in developing one of the great city parks. Several members came to the convention for the first time, principally to find out how they could bring an exhibition of paintings to their town, or to get ideas on pictures for their schools or home.

Some carried home a purchase from the exhibition of work in painting, sculpture and crafts by Cleveland artists.

The ages were all represented. Mature leaders shared their wisdom and mild tolerance with the younger and hastier, and in turn enjoyed the eagerness of the young men and the smiles of the young girls. It was, as Miss Mechlin said at the final dinner, a convincing proof of the bond which art represents between people of otherwise divergent interests. It is so rarely that the generations manage to understand each other, and when they do no relations could be more satisfactory; each has so much that the other so needs.

Many came, if the truth were known,

because they had such a pleasurable time at Washington last year or at St. Louis the year before that they wanted to see some of the same interesting people and have as good or a better time again.

Not a single person with whom one had an opportunity to talk, for even a minute, could help expressing how enjoyable and successful the occasion was.

There were some members who did not think about the convention until the last minute, and so found themselves unable to attend. A few felt that they had not had adequate notice. This could only have been the case if they had failed for three months running to read the *AMERICAN MAGAZINE OF ART*, which contained advance notices, invitation to all members to attend, and advance program. No invitations were sent to members by letter.

Washington has been chosen for the next convention, May, 1926, in accordance with the general custom of having the conventions in alternate years held there. Washington in the spring is one of the most beautiful cities in the world. Everyone enjoys taking an occasional trip to Washington because it is a city in which every American can feel a certain amount of personal interest. Every American has two homes: his own and Washington. With its trees, beautiful public buildings and private homes, its delightful social life with governmental, scientific, diplomatic and other circles, its many educational institutions, its growing art colony and four art galleries, Washington has a non-commercial atmosphere very different from that of the average city.

This is the time to make plans to attend the next convention in Washington. If possible, one should arrange to stay a week at least, although the convention is only three days. There are so many interesting things to be seen in Washington that it is a shame to be rushed in seeing them. Those members who do not wait for some one to remind them individually, perhaps too late for them to change their plans, but arrange now to make this trip their principal spring



recreation, will avoid the regrets that are heard after each Washington convention, to the effect that not having gone to it the speaker will have to wait two more years before the event is again held in Washington.

We do not intend to make any comparisons, especially between a past event and a future one, but we will hazard the statement at this time that the next convention, in Washington, will be some convention!



THE CACHE

WOODCUT

EUSTACE P. ZIEGLER

## EUSTACE PAUL ZIEGLER—ALASKAN PAINTER

BY KATHERINE WILSON

IT IS AN engaging question, though of importance only as incidents are important, whether Eustace Paul Ziegler arrived at his art by way of the ministry or came to the ministry by way of his art. Perhaps the answer resolves into one of individual point of view, but the truth

remains that it was through the fortuitous conjunction of the two that there has developed in the Alaskan setting a painter whose work is rapidly taking its well-deserved place in the field of art.

It must be said at the beginning, however, that Eustace Paul Ziegler did not set out



SHEEP HUNTER

EUSTACE P. ZIEGLER

MURAL PAINTING, OFFICES OF ALASKA STEAMSHIP COMPANY, SEATTLE, WASH.

to be a minister. The son of a clergyman and the brother of three, he admits that as a youth he was confirmed in the opinion that the Kingdom was already being sufficiently served by the Ziegler family. Moreover, his own ardent ambition was to be a painter, a predilection in which he was fortunate enough to have the sympathetic sanction of a father who was himself artistically gifted. To these two circumstances, therefore, was due the fact that his youth, spent in the Great Lakes port that was the scene of his father's ministry, was left free to the indulgence of those ramblings among the docks, those loiterings about the waterfront and the haunts of sailors and longshoremen, in which the boy's artistic soul delighted and where he found the first inspira-

tion for his work. A single requirement was placed upon his artistic bent. With sound judgment it was demanded by his father that he make his living by his art, and this the boy managed somehow amazingly to do, taking any sort of commission that offered, from copying clam-shells for a scientific treatise to making portraits for his friends and copies of the old masters for art dealers. Meanwhile, a sailors' reading room established by his father in the loft of the church served him admirably as a studio and, incidentally, a source of picturesque types until, annoyed by the inopportune comings and goings of its habitués, he closed the door on them and appropriated the garret to his own uses. In this retreat during the winters he painted assiduously,

while studying with Francis Paulus and Marie Perrault. In the summers, partly to augment his exchequer and partly to find variety in scene and types, he took himself

box under his arm, waved adieu to his cronies of the North Woods, boarded a Mackinac boat and shortly thereafter presented himself before his father with the



THE CACHE

EUSTACE P. ZIEGLER

to the North Woods. Here, as wood-chopper, road-mender, what not, he drew whatever wages he could earn as an unskilled woodsman, while he filled his sketch book with studies and notes for the next year's work.

The time came, however, when these scenes palled; he yearned for subjects in more impressive mold. So, from a lumber camp one day he wrote a letter. On receipt of the reply he jubilantly tucked his paint-

announcement that he was off to Alaska as a missionary. In evidence of it he displayed a commission to this effect signed by Peter Trimble Rowe, bishop of that far north diocese.

The locality to which he had been ordered was the town of Cordova on the central southern coast of the great Territory, at that moment the scene of the dramatic building of the Copper River Railway to the Kennecott copper mines. Into this





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# PROSPECTOR ON TRAIL

EUSTACE P. ZIEGLER

MURAL PAINTING, STEAMSHIP "ALASKA." ALASKA STEAMSHIP COMPANY

hitherto wilderness had been poured almost overnight three thousand souls—a motley horde of engineers, surveyors, rail-splitters, lumberjacks, longshoremen, section hands and gang foremen, in their train the usual number of prospectors, adventurers and strays. In the hastily constructed village of tents and shacks twenty-six saloons ran full force, while battle, murder and sudden death were all but nightly occurrences. To compete as a source of entertainment with these resorts there had been erected, by an Episcopal missionary stationed at the neighboring settlement of Valdez, an unique clubhouse for men known as the Red Dragon, and it was to take charge of this establishment that Eustace Paul Ziegler had been assigned by Bishop Rowe on the assurance of certain of his own old and respected friends among the lumbermen of the North Woods that this young man was a "regular feller."

The Bishop's confidence was completely justified. In the turbulent days of those early years Eustace Ziegler became known and idolized the length of the Copper River Valley. He was every man's friend, admired, respected, sworn at and fraternized with for his dauntless courage, his lightning wit, his

loyalty, humanity and good fellowship. To the denizens of the district the Dragon offered all that the saloons had to give except liquor; it provided every sort of entertainment that was clean, and it served besides as a refuge for the penniless, the hungry, the down-and-out. Needless to say, through its doors and into the comfort of its great open fire came an endless variety of human subjects and to the ecstatic young painter a gallery of types. In the thick of his duties as host to the shelterless, friend to the friendless, purveyor of money, food and good cheer to the unfortunate, and as lay reader at the services to the observance of which the Dragon was converted on Sundays, he never forgot his pencil and brush. In those days the walls of the Dragon were hung with sketches and portraits done as frequently to the accompaniment of snores and shouts, the twang of musical instruments and the shuffle of cards, as to the silence of the long Alaskan nights. . . .

The day of the Dragon is past. Today Cordova is an orderly western town of concrete buildings and macadam streets. As public gathering places the twenty-six saloons have given way to comfortable

hotels, clubrooms and a moving picture theatre with pipe organ. The Red Dragon now serves as a community reading room and amusement hall and, on occasion, the meeting place of the Women's Guild. Progress and Mr. Volstead have relieved the missionary of many of his former concerns and left him, meanwhile ordained to the priesthood, the leisure for the larger pursuit of his art. That is how it comes that today in various Alaskan churches and missions there are to be seen altar pieces in oils after the old masters; that in many Alaskan homes there hang examples of the painter's art impressively interpreting for Alaskans themselves the setting in which are carried on the activities of their lives; while in the Seattle offices and ship saloons of the Alaskan Steamship Company, whose boats each year bear thousands of tourists along the romantic Alaskan coast, a series of strikingly colorful murals depicts for the stranger the magnitudes and beauties of the Alaskan landscape. All of these testify to the artistic gift and the steady and consistent growth in power of Eustace Paul Ziegler.

It is because of his intense feeling for the Alaskan scene and his desire to interpret to the fullness of his powers its beauty and significance, that Mr. Ziegler recently resigned his missionary post at Cordova to give himself for a time completely to his art. A year recently spent at the Yale Art School and a summer at Provincetown have merely whetted his desire for larger art contacts, and his plans for the early future, therefore, contemplate an indefinite sojourn in Europe, particularly in London and Paris.

Mr. Ziegler is a vigorous and forceful painter. Upon a technique zealously cultivated under great disadvantages at an outpost of civilization, he brings to bear a buoyant and sensitive spirit and a consciousness enriched by his own stirring and profound experiences. Whether he is the successful artist because he has been so effectually the minister, or whether he has been the successful minister because he is in his soul the artist, remains the interesting question. There remains also the truth, which is without question, that in him and his work is revealed today the happy consummation of both.



LOADING THE SCHOONER

F. W. HUTCHINSON

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## NOTES

At a meeting held on May 19 the Carnegie Corporation voted the sum of \$360,500 in support of American organizations carrying on experiments or demonstrations in the arts, including music. Twenty institutions, including national associations and colleges, were named as recipients of the funds. The purpose of these gifts and endowments is to aid in the advancement of the fine arts in this country.

The American Federation of Arts was fortunate enough to be among the institutions benefiting, the grant to it being for \$10,000 toward its general expense fund. Other recipients were: New York University—an endowment fund of \$50,000, the income from which is to be used for the support of the university's department of fine arts.

Hampton Institute, \$50,000 as an endowment fund, the income to be used for the maintenance of instruction in the industrial and applied arts.

Tuskegee Institute, \$50,000 as an endowment fund, the income to be used for the maintenance of instruction in the industrial and applied arts.

Grinnell College, Iowa, \$50,000 as an art centre endowment, the income to be used for the maintenance of the work of the college in the field of the arts.

Wellesley College, \$50,000, as an endowment fund, the income to be used for the support and maintenance of its department of fine arts.

American Academy in Rome, \$50,000 for the support of scholarships and fellowships in art and music.

University of North Carolina, \$13,000 for the support of the dramatic activities of the Carolina Playmakers.

Bryn Mawr College, \$10,000 for the support of its Department of Music.

Cleveland Conference for Educational Cooperation, \$10,000 for the expenses of a cooperative study of the relations, present and future, of the educational and cultural institutions of Cleveland.

National Association of Music Schools and Allied Arts, \$7,500 for the expenses of organization over a two-year period.

People's Chorus of New York, \$7,500 for the expenses of the work.

Beaux Arts Institute of Design, \$6,000 for the support of its program.

Federated Council on Art Education, \$6,000 for the expenses of the work of the council.

American Institute of Architects, \$5,000 for the support of the work of its Department on Public Appreciation of the Arts.

Association of American Colleges, \$5,000 for the support of a study of college art instruction to be conducted by the Fine Arts Committee of the association.

New York Music Week Association, \$5,000 for the expenses of the work of the organization.

School Art League of New York, \$5,000 for the expenses of the work of the organization.

American Association of Museums, \$4,000 for the expenses of a study of museum installation.



Fontainebleau School of Fine Arts and Music, \$1,500 for the expenses of the work of the Executive Committee in America.

This is declared to be a first move in a nation-wide program to encourage the development of instruction in the arts. The grants voted were to the organizations carrying on these activities. As the program develops and as a more careful study of the field supplies additional information, other institutions will be selected as beneficiaries.

The list of the Corporation's advisers, as made public at the time the gifts were announced, is as follows: Richard Aldrich, Richard F. Bach, George P. Baker, Thomas S. Baker, Harold Bauer, Miss Cecilia Beaux, Miss Lizzie Bliss, Royal Cortissoz, Robert W. de Forest, Huger Elliott, William Emerson, R. P. Ensign, Royal B. Farnum, C. J. Hamlin, Henry W. Kent, Otto Kinkeldey, C. Valentine Kirby, Miss Florence N. Levy, F. J. Mather, Jr., Paul Manship, D. G. Mason, Miss Leila Mechlin, Eugene Noble, T. Tertius Noble, F. C. Perry, Edward W. Root, Beardsley Ruml, C. R. Richards, Paul J. Sachs, Homer Saint-Gaudens, Walter Sargent, David S. Smith, Thomas Whitney Surette, Frederick A. Stock, F. A. Whiting, Leon Loyal Winslow.

A new gallery is to be made

THE CARNEGIE available for the 24th International Exhibition of the Carnegie Institute. Work began June 1 on a doorway, cut through from one of the galleries on the third floor of the Institute to the balcony, never before used, which runs all the way around the Hall of Architecture. The balcony will be 125 feet square, capable of affording space for about 130 paintings, so that hereafter practically all of the paintings in the International may be hung on one floor. This balcony will be the largest continuous gallery in the Institute, and one of the largest single galleries in the United States. The visitor entering the balcony from the third floor galleries will look down on the casts in the Hall of Architecture from a distance of over 75 feet.

The Jury of Award for the 24th International Exhibition of the Carnegie Institute will be composed of Hermengildo Anglada Y Camarasa of Spain, Ernest Laurent of France and Algernon Talmage of England,

European painters; and Daniel Garber, Kenneth Hayes Miller and Leopold Seyffert, American painters.

Anglada Y Camarasa, the Spanish member, will upon this occasion visit the United States for the first time, although his paintings have been known to art lovers in this country, having been on exhibition here during the past winter.

Laurent is a professor in the School of Beaux Arts in Paris and has been the recipient of many high awards. He has been represented in several of the Carnegie Institute's International Exhibitions.

Algernon Talmage has exhibited in practically every International since 1908, has won two prizes, and is represented in the Institute's permanent collection.

Daniel Garber, Leopold Seyffert and Kenneth Hayes Miller are all well-known American painters.

THE NEW  
NEWARK  
MUSEUM  
OF ART

The Newark, N. J., Museum Association has established a reputation for doing things differently. This tradition was upheld by ceremonies on May 14,

when the cornerstone was laid after the building had been completed.

The ceremonies began with a prayer, after which Mr. Louis Bamberger, donor of the new building, laid the cornerstone. Speakers and invited guests then moved inside the completed building, where Mr. Bamberger made a speech of presentation to the Trustees. Other speakers were the Director, John Cotton Dana, Chester R. Hoag, president of the Museum, state and civic officials and dignitaries of several churches.

The new building, of a modified classic style of architecture, designed by Jarvis Hunt, covers an area of 21,000 square feet. It is constructed largely of steel, concrete and brick, with a facade of granite and limestone, and large bronze entrance doors. Only the basement and main floor cover the entire area; the second and third floors rise only on the front, south side and a part of the rear. There is a large gallery on the main floor, where the presentation ceremonies were held, to be devoted next fall to paintings and sculpture. Beyond this gallery is a court to be given over to plants,

bronzes and a fountain. Among the numerous galleries is a room known as the children's museum, which has a rear entrance of its own, beyond the central court.

The gallery to the right of the entrance will be devoted to works of contemporary American painters, in the exhibition next October, when the Museum is to be opened to the public. Work of installing the various exhibits is now going on.

A gallery to the left of the court will house an exhibition of the lending collections, while a similar gallery opposite to it will contain collections representing Oriental art. Workshops, offices and similar rooms will occupy the remainder of the main floor.

A leather exhibition will be shown on the second floor in October for six weeks and will be followed by exhibitions of paintings and sculpture, industrial and applied arts, Americana, folk life and customs of the American Indians, of the Philippines, China and Japan.

Scientific and archaeological collections will occupy the third floor, which, like the second, will have conference and study rooms and, in addition, rooms for the staff and trustees, a vault and a lunch-room.

There will be a large gallery for special exhibitions in the basement, the remainder of which will be devoted to working equipment for the building.

There will be placed in the Museum a bronze tablet bearing a relief portrait of Mr. Louis Bamberger, for which John Flanagan, a Newark sculptor, is preparing a design, in accordance with a commission from the trustees. A medal bearing a relief of Mr. Bamberger on one side, and a relief of the building's facade on the other, is also to be produced by Mr. Flanagan. This medal will be struck in bronze, silver or gold, according to the choice of the prospective owners.

The Baltimore Museum of Art is closing its regular exhibition season with most brilliant prospects of its brief career. The membership is steadily growing, now numbering 977, and the movement for the erection of a new building is approaching the stage where a decision concerning site, selection of architect, and other essential details, is in view.

The new building will be provided by a fund of \$1,000,000 voted by the people of Baltimore at the October, 1924, election. Mayor Howard W. Jackson, who has been one of the most enthusiastic supporters of the project since its inception as a municipal matter, recently announced the personnel of the commission. Mr. Blanchard Randall, one of the best known and influential citizens of Baltimore, who has been president of the Museum from its beginning, was unanimously reappointed, and Mr. Lemuel T. Appold was named as the Secretary.

The Baltimore Museum of Art was opened on February 22, 1923, and since that time it has held 54 exhibitions, 23 of these having taken place during the present season. The closing exhibition consisted of paintings and sculptures by members of the National Association of Women Painters and Sculptors, Illuminations by the members of the British Society of Scribes and Illuminators, Fifty Books of 1924 selected by the American Institute of Graphic Arts, a collection of remarkably beautiful English Railway Posters lent by John Wesley Brown of Baltimore and etchings by Winifred Austen, a distinguished British artist, lent by her sister-in-law, Mrs. Ellicott H. Worthington of Baltimore.

The total attendance since the Museum opened until the first of May, 1925, is nearly 85,000, this year's record being about 14,000.

ST. LOUIS NOTES	The June exhibition at the St. Louis City Art Museum was the work of the British Society of Graphic Arts.
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On July first was opened the exhibition of sculpture by Ivan Mestrovic. The collection was shown in the large Sculpture Hall of the Museum, which was cleared for the display, and it made an arresting impression.

The open-air theatre activities in St. Louis are noteworthy and this year, besides the Municipal Theatre in Forest Park, a new out-of-door auditorium seating 3,000 persons will be opened. This new theatre is called the Garden Theatre. The season will open July 6 with Margaret Anglin's production of "Electra."

The annual flower show at Shaw's Garden under the auspices of the Garden Club includes garden sculpture, for which prizes



HOME OF THE CONCORD ART ASSOCIATION

WOOD BLOCK PRINT

are awarded. The jury, composed of Sheila Burlingame, W. A. Caldwell and Peter Seltzer, awarded the first prize to Heinz Warneke, the second to Caroline Risque Janis, and the third to Nancy Coonsman Hahn.

Water-colors by Tom P. Barnett, impressions of his recent travels abroad, have been on view at the Noonan-Kocian Gallery. At the Newhouse Gallery were shown paintings by Frank Nuderscher of the Ozark country and a collection of forty small bronzes by American sculptors assembled by W. Frank Purdy, who gave two lectures at the gallery during the exhibition, one on "American Sculpture" and the other on "Appreciation of Sculpture."

A collection of forty-two paintings by American and European artists was shown by the Shortridge Galleries during June. Among the artists represented were Kathryn Cherry, John Costigan, Henry S. Eddy, John J. Enneking, George Inness, Ralph Blakelock, Alexander Wyant, Chauncey F. Ryder and Douglas Volk.

M. P.

The Ninth Annual Exhibition of the Concord Art Association, which opened on May 3 and closed the first of this month, has equalled and in some respects surpassed the Association's notable shows of former years.

The Medals of Honor this year went to the sculptor Edward McCartan for his "Diana" and to Charles W. Hawthorne for his painting of a mother and child—a Cape Cod madonna, entitled "The Offering," both of which have been previously reproduced in *THE AMERICAN MAGAZINE OF ART*. Lilian Westcott Hale received a medal for her group of 14 charcoal drawings. These were portraits and figure studies for the most part and were shown in a room by themselves.

Malvina Hoffman received honorable mention for her mask of Pavlowa, and W. Elmer Schofield received honorable mention for his painting "The Cottages."

Whereas in many exhibitions sculpture is given secondary place, here in Concord special emphasis is put upon its showing.





LADY IN A REGENCE CHAIR

LILIAN WESTCOTT HALE

CHARCOAL DRAWING

ONE OF GROUP OF DRAWINGS AWARDED MEDAL OF HONOR  
NINTH ANNUAL EXHIBITION, CONCORD ART ASSOCIATION

This may in part be due to the fact that a sculptor, Daniel Chester French, is President of the Association.

The high standard of works exhibited, the majority of which are invited, and the eminence of the contributing artists make the Concord Art Association's annual exhibition one of the chief displays of the year. In this most recent annual there were among the contributors Marion Boyd Allen, Benson, Blumenschein, Charles H. Davis, Gertrude Fiske, Aldro T. Hibbard, Charles Hopkinson, Eric Hudson, Johansen, Lie, Murphy, Redfield, Ryder, Symons, Tarbell, Helen Turner, Walter Ufer and Nicolai Fechin, painters, and Robert Aitken, Chester Beach, Harriet Frishmuth, Charles Grafty,

Anna Coleman Ladd, Albert Laessle, Paul Manship, Brenda Putnam, and Ivan Mes-trovic, sculptors.

MEETING OF THE MUSEUMS ASSOCIATION

The convention of the American Association of Museums was held in St. Louis from May 17 to 21. The sessions were highly specialized and consequently stimulating to all museum workers. The art museums meeting was held at the City Art Museum, when the subject under consideration was "Museum Lighting." The speakers were L. C. Kent of the Engineering Department of the National Lamp Works, Cleveland; Harry Ivan Day of New York, and S.

Hurst Seager, F. R. I. B. A., Past Vice-President of the New Zealand Institute of Architects. Especially interesting at other sessions were the papers on "Culture Museums and the Use of Culture Material," by Laura M. Bragg; "The Industrial Museum," by Charles R. Richards; "Co-operation of Educational Resources of a Community," by Frederic Allen Whiting; and "Museum and School," by Carl G. Rathmann of St. Louis. Speakers at the banquet were Chauncey J. Hamlin, President, American Association of Museums; Louis La Beaume, Board of Control, City Art Museum, St. Louis; Charles R. Richards, Director, American Association of Museums; John Gundlach, St. Louis; and Paul Marshall Rea, Director, Cleveland Museum of Natural History.

Far beyond every other  
 THE ROYAL work in the exhibition  
 ACADEMY stands the lovely portrait  
 AND OTHER by the late John Sargent,  
 LONDON NOTES R. A., of the Marchioness  
 Curzon of Kedleston,  
 G.B.E.; indeed this picture is an example of the finest period of a great master. It has every quality. If what you want is composition, here it is; a perfect pose, and a beautiful, effortless arrangement. If you look for character in a portrait, here you have that too; the expression of appealing sadness and swift intelligence speaks to you; the graceful softness of the figure, the eloquent poise, the talking eyes; surely no woman could be more sure of living in the future than the lady who is here eternalized. And if what you seek is skill, here you have a supreme example of the painter's craft, only comparable to a (so-called) unfinished Gainsborough that I once saw in the gallery of a Paris dealer. "How marvellous the drawing!" you exclaim. How those pearls are modelled, how the opals are shining and bursting with color; how the hands are drawn, how the dress folds are designed, yet when you go close and look into it you discover to your amazement that there is no drawing at all; there is nothing but spots or dashes of paint, disconnected, not joined up, never touched after the first stroke of the brush. It is a miracle of craftsmanship, this painting. The sureness is that of a great master, the tones and colors, decided

before they are put on, the depth or otherwise, the amount of paint upon the brush, everything settle beyond question and put on without faltering, exactly where it must go; so that it looks as if human hands had no part in it. And the quality of the color of the paint! Seldom indeed is such a work to be seen. It is only a portrait, yet it raises the emotions, by virtue of its perfection, to the highest aesthetic point. It is a picture worth travelling the world to see.

Next to the Sargent but not in the same category, though wonderful in itself, comes the portrait of the Marquese of Bath, K. G., by Orpen; this is a notable work, worthy of such a master and with all the dignity required by the subject. The depth and purity of color, the serious ease with which the face is painted, the perfection of skill in the whole work, place it high in Orpen's achievements. This artist, with his tongue in his cheek, has also a "subject" picture which he calls "Man versus Beast, Paris," showing a boxing match between men and animals, the men and women in the audience behaving very much more vulgarly than any animal would do. In decorative art "The Bathers" by Alfred Palmer is brilliant, and "Les Jeux sent Faits" by Walter Bayes is interesting, though one tires of the false lights and monotonous palette which hypnotize this artist. I do not think that Sir John Lavery is at his best this year in portraiture; his "George Bernard Shaw" is too obvious and lacks insight, but his lively little study of the "Weighing Room, Hurst Park," with the bright hues of the jockeys' coats, is in his usual happy vein. McEvoy's portrait of Miss M. Guinness is remarkable for the frail quality of the whites, very suitable to the youth of the sitter. And Philpot's "Marchioness of Carisbrook" is far more interesting than his "Street Accident," which, beautifully as it is painted, smells of the lamp. "Horses at Grass" by Munnings is the best thing he shows this year, but he is in danger, for he has worked out a formula and uses it on every occasion. "Claude Montefiere Esqre," by Christopher Williams, has character and atmosphere. I think this is a new artist. Likewise F. T. Cernall, who makes up for lack of atmosphere by good characterization in his "J. Labren Johnson, Esq." "The Aquarium," by Julius

Olsson, is a new subject for this painter and one that he has treated well, though he missed the decorative possibilities. I like Tuke's "Mangrove Swamp" and "Cinerasias" by Delafield, also "The Ray of Sunlight" by Caten Woodville and "Still Life" by Farmer.

In the sculpture room one cannot help noticing "Christ at the Whipping Post" in ivory and marble, by A. G. Walkeley (purchased for the Chantrey Bequest), for here is a masterpiece of ivory-carving. But the expression of the figure and the face does not rouse enthusiasm or even pity; the emotion felt is that aroused by remarkable craft skill. The Chantrey Bequest has also purchased "Drake," a carving of a bird in Irish limestone and in the ancient Chinese manner—again, though in a different way, a masterpiece of craft skill. Of all the sculpture, I like best a smooth head, original in treatment, called "Jane," in bronze, by Hardiman. I have not space here to touch upon the etchings, drawings and miniatures or upon the architecture in the exhibition, which as a whole is rather more dull than last year, even though so "modern" an artist as Sickert has been elected to Associateship. After all, the Academy is a market and artists show either what has been commissioned or else what they think will sell; but, since all exhibitions tend to this commercial standard nowadays, there is little as a rule to choose between them. Inspiration seems dead.

This season ends with a reception at the home of Mrs. Benjamin Guinness, given by Isidor de Lara to bring more fuel to the fire in his two million pound drive for a National Opera House and Opera for the people. Alas, it also ends with the death of Sir Isidor Spielmann, who has done so much (and indeed crippled his health by overwork in the cause) for British Industrial Art and Exhibitions Overseas of British Arts and Crafts, in connection with his pioneer work at the exhibitions branch of the Board of Trade. He was one of the governors of the British Institute of Industrial Art which was founded during the war by the Board of Trade and the Board of Education.

Art here has sustained an even greater loss in the death of Lord Leverhulme, per-

haps the chief of all modern merchant princes and president of the Faculty of Arts as well as owner of a great collection. No one had a greater belief than he had in the good art could do for the people, and he but recently gave, in memory of his wife, a fine collection and a gallery to his workers at Port Sunlight, where many years ago he had built the first garden city. In all, I believe he afterwards built eleven cities on similar lines for the people employed in different parts of the world by his factories and enterprises which have a capital of sixty-five million pounds. He started life as a grocer's boy and before the days of education; yet he did more for art than any aristocrat of our day.

This month there have gone out of London, so silently that none knew of their going, the great panels with which Frank Brangwyn is decorating the St. Louis State Capitol, upon which he has been working for many years. It is strange that they have not been exhibited prior to departure, but I suppose no gallery is large enough to hold them, though one would have thought that Burlington House would have made an effort to show what is probably the most important work of art produced here for a long while. Most artists would at least have invited friends and critics to the studio to see them before they were dispatched to the United States, but Brangwyn is a recluse who does not seek publicity.

AMELIA DEFRIES.

As many people know, the PARIS NOTES Salon was turned out of its usual home in the Grand Palais this spring by the Exposition of Modern Decorative and Industrial Arts. There were a little over three thousand exhibits to be housed. So an architect constructed a long, low, one-storied building in the Tuileries Gardens along the terrace bordering the river, lined the many rooms with a warm tone of brown stuff, endowed them with excellent light, and all the critics agree that the Salon was never seen to better advantage. Despite this favorable fact, it has not aroused enthusiasm. Its general mediocrity is too evident. The writer remembers the Salons of six or seven years ago luring the visitor to come a second time, but for the past few years this has not



been the case. One visit suffices, curiosity is satisfied, here and there one sees something good, but on the whole one wonders why so many canvases are painted.

The outstanding picture this spring is undoubtedly Devambez' portrait of two young people, his son and daughter, I hear, standing side by side looking at the observer, clad in dark warm brown against a white wall. Their complexions are dark and rich, and their vitality is formidable. They are ready to step out of the frame; their bodies vibrate with life. Devambez is a man who was mutilated in the war and used crutches until comparatively recently. It was he who painted the War Panorama visited by so many tourists here, and an impressive work of its kind. The present portrait, which has made a mild sensation, represents a new development of this painter's talent. Jules Grün's "Le Mannequin," representing a dull-faced lay-figure clothed in ravishing green stuff, seated beside a table bearing vases in answering tones of the same hue, is a remarkable color symphony, sure to attract general attention. This artist is one of the cleverest of French painters.

One hopeful note struck at this Salon is the influence of a group of portraitists, sober, conscientiously exploring and following nature—of which Devambez is a brilliant member—and who owe much of their inspiration to Jean-Pierre Laurens. The work of these men is characterized by a realism which is healthy, vivacious, sane, and they constitute a strong defense against the bad tendencies of the day, what one critic aptly calls "Bolshevist aestheticism."

The sculpture section shows no especially remarkable work.

Simultaneously with "the" Salon, opens the Salon des Tuileries, at the Porte Maillot, in the Palais de Bois, which was built for this independent group of painters two years ago when they decided to separate themselves from the "Artistes français" and the "Société Nationale" (which are the two groups which compose the Salon, it will be remembered). In this Salon des Tuileries, so called because they first exhibited in the Tuileries Gardens, we find such painters as Albert Besnard, who has a superb nude "Au Matin," Jacques Blanche, Emile Bernard (much discussed), Madame Charlotte Aman-Jean (who is a daughter of

Lucien Simon), and such sculptors as Bourdelle, Despiau, Arnold. This important group deserves much fuller notice.

In addition to all this Paris is teeming with expositions. The biggest of all, the Exposition of Modern Decorative Arts, was officially opened on April 26, but is still far from ready. The Swedish and Danish rooms were the first to be inaugurated in the Grand Palais. But until all the exhibits are ready no judgment can be definitively formed, and critics are "marking time" by talking about the queer pavilions and the "Parc des Attractions" or amusement section, where everybody no doubt will "have a good time" undisturbed by questions of art. Every day, now, new exhibits are inaugurated, and it is supposed that by the early part of June the Exposition will be in running order. Nevertheless, on a preliminary visit there yesterday I saw thousands upon thousands already exploring, and speaking apparently every known language. They crowded into the Swedish and Danish rooms, where I saw Swedish glass beautiful enough to please the most exacting—novel in design but without any trace of modern outrages upon what we call good taste. There were odd smoke-colored decanters and glasses of varied shapes that were the quintessence of refinement. In the Danish room there was much beautiful porcelain from the royal Copenhagen manufactory—and much more of the same in the Danish pavilions farther away on the Esplanade des Invalides across the Seine. I saw the "monumental staircase" that has been built in the Grand Palais over the other steps and leads up to the Salle des Fêtes, with its fountains cleverly made of glass beads to imitate falling water, and its mediocre frescoes and heavy gold ornamentation and very new Gobelin tapestries, which made one long for the sacred halls of the Louvre. Among the tapestries is a magnificent one given to America, showing American troops in the Great War, with our flag very much in evidence, beautifully reproduced, and an inscription underneath in President Wilson's words, "The right is more precious than peace," "We have no selfish ends to serve," etc. The design of this superb piece was made by G. L. Jaulmes. It is quite evident that every effort has been made to insure its success.

Also, from the 5th to the 28th of June there will be an antiquaries' Fair in the Orangerie of the Château at Versailles, of which the admission proceeds will be devoted to the ever hungry upkeep of the Château and its collections.

Serge Koussevitzky, fresh from the Boston Symphony, is preparing to give four symphony concerts at the Opera, the last one to occur on June 6, with seats at from seven to fifty francs.

Bernard Shaw's play "Saint Joan" has made a deep impression here at the Theatre des Arts, with Ludmilla Pitoff as Jeanne. (The translation was made by M. and Mme. Hamon, and is luckily the best work they have done.) On the whole the French critics do not disapprove of Shaw's rendering of their heroine. They like his having done it at all, with his manifest talent, and they are very delicate in expressing the difference between their conceptions and his. The most recent French play on this subject was Francois Porché's "La Vierge au Grand Coeur," which ran only a short time.

But the great play about Jeanne d'Arc is still to be written.

LOUISE MORGAN SILL.

#### TWO NEW ART MUSEUMS

Mills College, California, is building an art gallery which will be completed by autumn. The total cost of the building including the tower will exceed \$100,000. It is constructed of reinforced concrete and will be fireproof throughout. The main gallery will be 45 by 120 feet in size, and there will be a smaller gallery for prints and less extensive exhibitions.

The building's informal, adaptable Spanish type of architecture will permit the addition of further galleries and classrooms as the need develops. All galleries and classrooms will be connected by tile-roofed walks, such as are familiar features of Spanish-colonial patios. It is said that this art gallery will be the most beautiful building on the campus.

A \$4,000,000 art museum is to be erected in Camden, N. J., the plans for which have been approved by the city commissioners, the Chamber of Commerce and other bodies. The rooms are to be constructed in period styles, now favored by museum directors as

being best adapted to the display of works of art belonging to different countries and eras. There will be in addition two courts for outdoor sculpture exhibitions, a central Pompeian court, an auditorium with a seating capacity of 500, and smaller classrooms.

#### PRIZE FOR JEWELRY DESIGN

Scholarship prizes for the best original jewelry designs submitted by American art students, these prizes consisting of \$1,000 and a round trip to Paris where the winner will enjoy a course of study at the Chambre Syndicale de la Joallerie or the Ecole des Arts Decoratifs, and two honorable mentions of \$100 and \$50 respectively, were awarded at the Art Center, June 16. These prizes were offered by Cartier, Inc., to further art in this branch of industry in the United States. The designs remained on view until the 30th. They may be retained for one year by the Art Center, for purposes of exhibition throughout the country. The designs submitted for last year's Cartier Scholarship prizes have just completed a circuit tour of museums and art institutes as far as the Pacific Coast.

Subjects for the competition were (1) a neck chain and pendant, (2) a bracelet, and (3) an earring. Prizes were awarded by a jury composed of Herbert Adams, Richard F. Bach, Pierre C. Cartier, Dr. Abraham Flexner, Howard Greeneley and Malvina Hoffman.

#### PICTORIAL PHOTOGRAPHY

The Second International Salon of Photography, showing nearly 250 prints from eleven foreign countries and the United States, opened with an evening reception at the Art Center, New York, on May 19, under the auspices of the Pictorial Photographers of America. Clarence H. White, and Prof. Charles J. Martin of the Fine Arts Department of Columbia University, members of the Jury of Selection, delivered addresses.

Landscapes and architectural scenes predominated in the exhibition, with a number of still life studies and a very few portraits.

Nearly 1,500 prints were submitted from Australia, Canada, France, England, Poland, Austria, Italy, Russia, Czecho-Slovakia, Norway, the Hawaiian Islands and the United States, to the jury of selection.





ALBANY WAR MEMORIAL

ATTILIO PICCIRILLI

This exhibition closed June 15, when it was replaced for the remainder of the month by a one-man show of about 40 small photographic prints by Dr. Charles H. Jaeger.

FELLOWSHIP WINNERS—AMERICAN ACADEMY  
AT ROME

Fellowships in painting and sculpture at the American Academy in Rome were awarded recently in a competitive exhibition held at the Grand Central Galleries, New York. Michael Joseph Mueller of Durand, Wisconsin, a student at Yale University's school of fine arts, received the award for painting with his canvas "Eternal Life." The award for sculpture went to Walker Hancock of St. Louis, who won the Widener memorial gold medal at this year's exhibition at the Pennsylvania Academy of Fine Arts. Honorable mention was made of three additional paintings and three pieces of sculpture.

Twenty-one painters and sixteen sculptors

competed for the fellowships this year, which were awarded by juries composed of Edwin H. Blashfield, Ezra Winter, Eugene F. Savage, Francis C. Jones and Douglas Volk, painters, and Daniel Chester French, Charles Keck and Adolph Weinman, sculptors.

Immediately after the decisions, the gallery was thrown open to afford the public a view of all works submitted. This procedure was an innovation.

ART MUSEUM DIRECTORS MEET

The Association of Art Museum Directors met at the Art Institute of Chicago, May 11 and 12. The meeting was devoted to problems relating to museum management, the relations of the director of a museum to the trustees and the public, the questions which arise when collectors of art objects wish to donate them to the museum, and to the lack of trained men and women to fill the positions of museum directors. The following members of the



Association were present: George W. Stevens, Director of the Toledo Museum of Art and President of the Museum Association; J. Arthur MacLean, Director of the John Herron Art Institute, Indianapolis, and Secretary of the Association; Miss Lulu Miller, Director of the Hackley Art Gallery of Muskegon, Michigan; Miss Gertrude Herdle, Director of the Memorial Art Gallery, Rochester, N. Y.; William H. Fox, Director of the Brooklyn Museum; Maurice Block, Director of the Omaha Society of Fine Arts, Nebraska; J. E. D. Trask, Director of the Milwaukee Art Institute; H. O. McCurdy, Assistant Director of the National Gallery of Canada, Ottawa; Miss Katharine Inness, Director of the Montclair Art Museum, N. J.; Clyde H. Burroughs, Secretary of the Detroit Institute of Arts, and William A. Bryan, Director of Los Angeles Museum.

#### ART IN GEORGIA

The Columbus, Georgia, Chapter of the American Federation of Arts held this past spring its Second Naegle Competitive Art Exhibition. This exhibition, taking its name from its organizer, a southern painter, was composed of sixteen paintings contributed by members and associates of the National Academy of Design. Two paintings have been purchased as a nucleus for an art museum, "A March Day" by William Merritt Post, last year, and "South Egremont, Massachusetts," by H. Bolton Jones, from this year's exhibition.

In the work of inculcating appreciation of art among the school children and others in Columbus, Georgia, the Chapter has the cooperation of the Chamber of Commerce, Board of Education and other groups. A competitive contest for school children is held prior to the exhibition which will be an annual feature.

#### CHICAGO ENCOURAGES LOCAL ART

The Commission for the Encouragement of Local Art, an official civic organization of Chicago, purchased recently three works by Chicago painters, "Winter Trail" by Frank V. Dudley, "The Rain Dance" by Edgar S. Cameron, and "Adobe and Snow" by Irving K. Manoir. The Commission is planning to issue a catalogue containing a list of the 150 items, oil paintings, water colors, etchings and sculpture which it has acquired for the

city. These are distributed among and displayed in the public schools, Juvenile Courts, and in the public gallery on the Municipal Pier.

A new gold medal for sculpture has been established at the Pennsylvania Academy of Fine Arts by James E. McClees, to be known by his name and to be awarded by the Sculptor's Jury of Selection to the most meritorious work shown in the Academy's annual exhibition. The work must be a group of two or more human figures or animals, or a combination, at least one-third life size. Original imaginative conceptions will be given preference over reminiscent work. This Medal will be awarded for the first time in the 121st Annual Exhibition of Sculpture, January 31 to March 21, 1926.

The 32nd Annual Exhibition of American Painting, which opened May 23 at the Cincinnati Museum of Art, will continue on view until the end of this month.

The Art League of Columbus, Ohio, held its annual exhibition in the Columbus Gallery of Fine Arts during May. Fifty-nine members of the League were represented by 133 paintings, 6 pieces of sculpture and about 24 crafts exhibits—wood carvings, tapestries, scarfs, baskets and other items.

At the same time, by special invitation, James R. Hopkins exhibited 20 paintings.

The 31st annual exhibition of the Denver Art Museum, comprising paintings, sculpture and drawings made in Colorado not previously shown in that city, opened on the 6th of June and will remain on view until the end of September. The public opening was preceded by a private showing to members on the evening of June 4.

The 10th Biennial Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art will be held in the spring of 1926, from April 4 to May 16. The Trustees announce that they have selected this season instead of December, as heretofore, with the conviction that it will be of greater advantage to the artists and the public, the regular attendance at the Gallery being invariably largest at this time of year.

Circulars and entry cards, with information for those desiring to submit work, will be available about February 1, 1926.

## BOOK REVIEWS

**ADDRESSES AT THE OPENING OF THE AMERICAN WING.** Metropolitan Museum of Art, publishers. The Merrymount Press, Boston. Limited edition, for private distribution.

The addresses made upon the occasion of the formal opening of the New Wing of Decorative Arts of the Metropolitan Museum of Art, were eminently worthy of printing and preservation not merely because they gave honor where honor was due to the generous donors, Mr. and Mrs. Robert W. de Forest, and to those who had assisted in the consummation of the idea and the ideal, but because they set forth the spirit which had actuated the gift and the display, and gave the real key to a full understanding of the beneficence. Mr. de Forest in his presentation address said, "The reason for opening our American Wing with this degree of formality is not because of its extent, still less because of the gift with which it has been built, but because it is sounding a patriotic note, because for the first time an American Museum is giving a prominent place to American domestic art and exhibiting it in such a way as to show its historical development." In the closing address, Mr. Elihu Root took up this thread and continued as follows: "In the American Wing," he said, "We have the story of our ancestors and forebears told in the facts and deeds and documents they have left . . . and in that story we can find a remedy for a defect in our education. We can correct our impression that our ancestors and forebears lived cold, hard, dry lives without much beauty or much human sympathy. A human relation is established between us and a strengthening element has been put into our respect and our love for our country. We learn the lesson of simplicity which characterizes their lives, simplicity in art. We learn that lives wholly without softness or luxury can express a love of beauty. We learn that native refinement can adapt to its uses the possibilities of comparative poverty. We learn that in our people is an inheritance by right of those qualities which substitute nobler tastes for the gross and brutal appetites and we learn that art is no hothouse plant and that its flowers can bloom close against the snow."

No words should be added to these, but

it is only just and fair to state that the addresses of Mr. R. T. H. Halsey, Mr. Grosvenor Atterbury, Mr. Henry W. Kent and a letter from the Director, Mr. Edward Robinson, are all of equally notable character. Also mention should be made of the art which the printer, Mr. Updike, has put into the publication.

**THE ETCHINGS AND DRY POINTS OF CHILDE HASSAM, N. A.,** with an introduction by Royal Cortissoz. Charles Scribners Sons, publishers. Price, \$17.50.

Childe Hassam is best known perhaps as a painter in oil and in water color, but this impressive and beautiful volume catalogues 238 etchings, the majority produced within the last ten years. Mr. Cortissoz in his charming introduction calls attention to the fact that in spite of his appreciation of Rembrandt and Whistler, Mr. Hassam's contact with the works of these masters has left his artistic individuality untouched. He also calls attention to Mr. Hassam's sensitiveness as a painter and an etcher, which characterizes his work and in conjunction with his instinct for character gives it a rare and at the same time essentially personal flavor. He also calls attention to the fact that Mr. Hassam while strongly influenced by the School of French Impressionism memorializes America by an almost invariable choice of American subjects. A letter from Joseph Pennell dated February 23, 1923, which follows Mr. Cortissoz's introduction refers to this same subjective interest. "You know and I know," he says, addressing Mr. Hassam, "and mighty few other of the people who have rushed into art in this country know, that America, our country, is full of subjects and that our New York is the most marvellous and endless subject on the face of the earth." In this same letter Mr. Pennell gives the reason for his art, the art which both he and Mr. Hassam so admirably practise, and which, he says, is going to go on because we love art and because "we love this undiscovered country, our country, which is full of art."

A page and a third set forth the facts in Mr. Hassam's life—his birth, his parentage, his education, his honors, the collections in which he is represented and the associations to which he belongs—a triumphant list. Then comes the list of his etchings with

occasional illustrations, chief of these, however, and most significant of all is the frontispiece, an original etching, "Cos Cob" which emphasizes the difference between the original and the reproduction and evidences the quality of the former which the latter can but poorly intimate. This book is published in a limited edition of 400 copies. The frontispiece was printed by Peter J. Platt, one of the best known and most expert of the old copper plate printers.

J. L. FORAIN, No. 4, MODERN MASTERS OF ETCHING SERIES. Introduction by Malcolm C. Salaman. The Studio, London, publishers. Price, 5 shillings, net.

Too much can not be said in praise of this series, which sets forth in several volumes the works of contemporary masters of etching. Most favorable comment has already been made in these columns of the three preceding volumes devoted respectively to the works of Frank Brangwyn, James McBey and Anders Zorn. The same praise can be given to the present volume which again contains the best facsimile prints of etchings which the present reviewer has ever seen. So close are these reproductions to the originals that the amateur may well be content with their possession and derive from them pleasure comparable to the ownership of first impressions. More than this one could not say. For schools and colleges, even small museums, these books offer invaluable opportunity for study and acquaintance. The present volume contains in addition to the illuminating essay on the work of Forain by Malcolm C. Salaman, an acknowledged authority on prints and their makers, reproductions of twelve plates, among which are the "Prodigal Son," "The Christ Removing his Vestments," and "Christ Bearing His Cross," rare interpretations of great religious themes, as well as a selected number of plates setting forth episodes in the life of the French people.

THE OUTLINE OF ART. A Guide to the Great Art Treasures of the World. Edited by Sir William Orpen and published by G. P. Putnam's Sons, New York and London, in two volumes. Price, \$4.50, net.

This Outlines of Art is in reality chiefly a compilation of stories of the great painters

taken to a considerable extent from Vasari and other well known sources, entertaining reading but not particularly enlightening and to a very small degree initiating the reader into a real understanding of the quality of art. Scattered through the two volumes there are 300 illustrations, many full page, and 24 in color. Almost without exception these illustrations are disappointing, poor in quality, too large for the pages on which they are printed, badly placed and essentially misleading. Those in black and white are bad enough but those in color are infinitely worse. They are indeed shocking in their inaccuracy. The most commendable portion of this Outline is that which deals with British Art. Almost half of the second volume is devoted to this subject, and the treatment is more comprehensive and satisfactory than that which refers to the art of other nations. But again, it is largely anecdotal rather than critical.

MODERN ART, VOLUME IV, HISTORY OF ART, The Development of Man as Revealed by Art, an Outline of Civilization, by Elie Faure, translated from the French by Walter Pach, Harper Brothers, publishers. Price, \$7.50.

This is the final volume of the History of Art by Elie Faure. It is dedicated to Renoir and better than anything else that we have read traces the development of the modern movement and explains it, comprehending in its explanation the various influences which have contributed to the great stream of production. We commend it most highly to those who would better understand Modern Art and the various currents which are bringing into being new forms of expression in this our own day. Here is a thoughtful, scholarly work by one who has "listened with gratitude to all the voices which for ten thousand years man has used," and has set down as far as possible the echo of these voices to the best of his ability, because he has loved man and art and has regarded life as a great adventure. The preceding volumes of the History, making it complete, have been devoted respectively to Ancient Art, Mediaeval Art, Renaissance Art and Modern Art, and collectively they contain more than 800 illustrations. Mr. Louis Memford has characterized this history as "one of the most



important books of this generation" and in this estimate we heartily concur.

**THE MASTERS OF MODERN ART**, by Walter Pach. B. W. Huebsch, Inc., New York City, publishers. Price, \$3.50.

Walter Pach, the skillful translator of Elie Faure, has in this little volume set forth his own impressions and deductions concerning modern art. The book is to an extent a reprint of articles revised and expanded from a series which appeared originally in *The Freeman*. Beginning the modern period with the French Revolution and continuing it to the present day, he deals successively with impressionism, post-impressionism, cubism, and the modernism of the moment. The latter third of the book is devoted exclusively to illustrations and runs the gamut from David to Matisse. The section preceding the illustrations is given to notes concerning each picture as though the author himself were turning the pages with the reader, and thus explains his reasons for choice.

**GREAT STYLES OF INTERIOR ARCHITECTURE**, with their Decoration and Furniture, by Roger Gilman, Dean of the Rhode Island School of Design. Harper and Brothers, publishers. Price, \$7.50.

This book presents a new approach to the study and understanding of Architecture—a more intimate and personal approach than is usually made. It is essentially a book of styles, and establishes the relation of architecture to interiors, furniture and furnishings. Perhaps also one may find in this book a due understanding of the human element in art for it is the art of the home, whether royal or humble, palace or cottage, which is here set forth. The author has endeavored to interpret what was in the minds of the artists who created the styles and to do this he has as far as possible tried to assume the attitude and view-point of those who lived at the very time that the styles were evolved or created. Here again in this volume the illustrations are segregated rather than accompanying the text. They have been well chosen, and admirably serve their purpose. For those who are confused in regard to the styles of the various periods in Italy and France and England, this book will prove exceedingly illuminating and for the student of interior decoration it should be invaluable.

**HOW TO SEE MODERN PICTURES**, by Ralph M. Pearson, Lincoln MacVeagh-The Dial Press, publishers. Price, \$2.50.

The author of this book is one of the leading exponents of modernism and an etcher of exceptional ability. Doubtless he has been induced to resort to the written word in order to make his art and that of others treading the same path more generally intelligible. He says himself that the book was written for the members of the Art Departments of the Women's Clubs in this country, for it is they "who reveal the largest vein of the will to know in matters of art." "These women," he says, "are the logical agency of communication between laymen and artist, giving hope where there might be only despair." Mr. Pearson claims that in modern art we have a new means of vital expression, although the word "modern" does not at present offer a clean-cut obvious vision either to artist or layman. Mr. Pearson's style is essentially conversational, and what he has to say is said in a naive unstudied manner. It is pleasant reading but it does not really open any new vistas. The reader, however, can never doubt for a moment that its inception was sincere desire to share honest convictions with the public and advance the cause of art.

Curiously enough after voicing his conclusions and indulging in an appendix, comprising reading lists and study suggestions, he begins all over again and in successive chapters discusses off-hand such subjects as Beauty and Art, Official Art, Buying Pictures, the Art Dealer, Pictures in the Home, etc., etc.

**A HISTORY OF ITALIAN PAINTING**, by Frank Jewett Mather, Jr. Henry Holt and Company, New York, publishers. Price, \$3.50, (flexible covers).

There is probably no one in this country who has made so thorough a study of the works of the Italian masters as Professor Frank Jewett Mather, Jr., and none who could write on them, therefore, with equal authority. Prof. Mather's approach to the subject, however, is not merely that of the expert, but of one who is a lover of art as well. The present volume grew out of lectures which were delivered at the Cleveland Museum of Art in 1919-20, where as the author himself said, he had ideal hearers, beginners who wanted to learn and were

willing to follow a serious discussion. We have here, therefore, frankly a beginner's book. Controversial problems have been avoided. When opinions on contested points are cited, the author gives his authority or personal reasons in notes, and "in order not to clutter up the text" these are printed at the end. For the same excellent reason hints on reading and private study are "tucked away in the last pages where they will not bother readers who do not need or want them." Primarily the book is an introduction to Italian painting for the intelligent traveller and private student and for those who are purposing to make the *grand tour*. All such would do well indeed to pack this little volume in their handbag along with their Baedeker. Short of seeing these masterpieces with one who knows them well, this little book will afford the best introduction.

**ESTIMATES IN ART**, by Frank Jewett Mather, Jr. Henry Holt and Company, publishers. Price, \$2.50.

Professor Mather is essentially a teacher, a student, but in this book he shared with the reader his enthusiasm for the work of certain great artists, Claude Lorrain, Botticelli, El Greco, Goya, Vermeer, Sorolla, Carrière, Watts, our own John LaFarge, and finally some of those great unknown masters of China and Japan. Naturally he indulges somewhat in biographical reminiscences but also and invariably it is the quality of the art which he explains.

**A WANDERER AMONG PICTURES**, by E. V. Lucas. George H. Doran Company, New York, publishers. Price, \$5.00.

This is a wanderer book of a little different character from those by the same author with which the majority of present-day readers are acquainted. It deals exclusively with the works of master painters and leads one by the hand from picture to picture in the great galleries. It is intended for the hurried traveler rather than the art student and it points out to such the chief works of supreme genius which should be seen. It is a bit dull reading, but so are the majority of guide books. More than this, it does not pretend to be. The 72 illustrations will assist the traveler on his initial trip in the matter of identification.

**MICHAEL ANGELO, REMBRANDT, and CHARDIN AND VIGEE LEBRUN**, by E. V. Lucas. George H. Doran Company, New York, publishers. Price, \$1.50 each.

In this series of little books on the great masters, E. V. Lucas gives brief biographical data concerning each master which in every instance is followed by a series of illustrations of his most famous works. Collectively these little biographies supplement the author's travel books and his more ambitious volume, to which reference has just been made.

**THE PAINTERS OF FLORENCE** from the Thirteenth to the Sixteenth Century, by Julia Cartwright. E. P. Dutton & Co., New York, publishers. Price, \$2.00.

The first edition of this book was issued in January, 1901, and reprinted four times; a second edition was issued in 1910 and this is now reprinted. All those who have read the author's biographies of Isabella and Beatrice d'Este, know how graceful is her style and how human her point of view. Certainly no one could have a more delightful preparation for an understanding of the works of the painters of Florence than is provided in the pages of this charming book.

**THE ART OF ETCHING**, by E. S. Lumsden. J. B. Lippincott Co., publishers. Price, \$6.00.

Mr. Lumsden is an associate of the Royal Scottish Academy and himself an etcher. At least half of his present volume is taken up with a discussion of technical methods and procedure. The second half gives a survey of the art of etching and in chronological order deals with the works of the great etchers, including the most distinguished etchers of today. It will be of most interest to those who are practicing etching and particularly to those who are practising it unaided.

The Los Angeles Museum recently received a \$5,000 subscription to its Museum Patrons Association from a resident of Los Angeles, who, however, desires to be anonymous. The Museum Patrons Association was organized and incorporated by friends of the Museum for the purpose of encouraging its work and activities and those of any other institution which may be associated with it, such as the Otis Art Institute.



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# THE AMERICAN MAGAZINE OF ART

AUGUST, 1925

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FROM A PHOTOGRAPH BY  
CLARA E. SIPPRELL

# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

AUGUST, 1925

NUMBER 8



WHERE THE SAVA JOINS THE DANUBE—BELGRADE

PHOTOGRAPH BY CLARA E. SIPPRELL

## THROUGH YUGOSLAVIA

BY IRINA KHRABROFF

PHOTOGRAPHS BY CLARA E. SIPPRELL

EVERY year a flood of American tourists sweeps over Western Europe—France, England, Switzerland, Italy. A few whimsical ripples reach as far as Berlin, Prague and Vienna, but the most adventurous waves stop short when they come to the western shore of the Adriatic or the eastern peaks of the Alps. Beyond lies a land unexplored yet by the American travelers, and when one crosses this natural boundary of American tourism one feels like a person who, after the jostle and din of a crowded amusement park, strays into the country beyond, draws a deep breath and wonders

at the beauty, spaciousness and quiet of the world.

Of course Paris is unique; Florence and Venice are beautiful above comparison; the Swiss Alps are the loftiest and whitest mountains in Europe. But those of us who, in this democratic age, have not entirely lost the very human longing for exclusiveness, will understand the thrill of joy that comes from looking at a beautiful thing without being conscious of a thousand pairs of other eyes staring at it almost simultaneously. Even a very modest sort of beauty can be made very precious to us if we feel



that we are among the few chosen ones to see it. But Yugoslavia, the first land beyond the mysterious border line encircling the familiar area, has more than modest beauty to show us. It has magnificent natural scenery; it has relics of a fascinating varied history reaching back to the times of the Roman empire; it has the unparalleled human picturesqueness of a country where the peasants stick to the costumes their ancestors wore for centuries, and every small district has a variety of its own.

Only a few years ago Yugoslavia did not exist. It is a new country born during the war, conceived six centuries ago when the Serbian Czar Dushan dreamt of a mighty kingdom which would unite all the Slavic tribes of southern Europe. The great war made this cherished dream of the Slavic race come true, and now the northwestern section of the Balkan peninsula, instead of being a mosaic of small independent states and provinces belonging to Austria or Turkey, is a large political unit—Yugoslavia, meaning the land of the Southern Slavs. The political unity makes traveling easier but does not take away from the distinct character of each of the many sections which have in common only their racial ancestry and a close language similarity. Every time one crosses the border line between two provinces, one plunges into an entirely different world; and in a comparatively small area there are so many of these worlds: Serbia, Vojvodina, Macedonia, Slovenia, Croatia, Slovenia, Bosnia, Herzegovina, Montenegro, Dalmatia, each holding within itself a wealth of new experiences for the most adventurous tourist.

There really is no good reason for the absence of American travelers in Yugoslavia, except, perhaps, that Cooks' does not conduct tours into that country, and the local traveling agencies may not be quite as efficient. On the contrary, there are good reasons besides its intrinsic beauty and interest why it should become popular especially among the American intellectual and artistic elite, whose power of appreciation is great but whose pocketbooks are thin. One of them is that Yugoslavia is almost the only European country left where life is still wonderfully inexpensive, provided, of course, one reckons in dollars rather than dinars. The dinar is still far below par, and at the

present rate of exchange one can live comfortably on a dollar a day, pay about 50 cents a night for a room in the best hotels, about 40 cents for an excellent meal in a first class restaurant, and travel all over the country at a proportionately low cost. While those who are not afraid to explore the out-of-the-way places, are not bound by the feeling that they must stay in the first class hotels, eat in the first-class restaurants and travel in the first-class carriages, can live cheaper still and derive even more enjoyment from their experiences. The language difficulty is, of course, something to be considered; but as practically all of Yugoslavia speaks two languages, a Slavic one and German, it is not as great as one may think. Anyone speaking German will feel himself at home everywhere, and for those who don't someone can be found in all the best hotels who speaks or understands English, for America is an admired land of promise to most Yugoslavs, and a knowledge of English is a coveted accomplishment.

But let us become more specific as to where one can go and what one can see in Yugoslavia. Books could be written on the subject. Within the narrow limits of this article let us take a rapid and rather superficial tour through the country, through some of its most accessible and beautiful spots.

We will start from Italian Trieste, easily reached by train or boat. From Trieste we take a train to Ljubiana, the capital of Slovenia, the old Leibach of the Austrian time, and continue a little farther, into the heart of the Slovenian Alps, to Bled, where on the shore of an enchanting little lake the king of the United Kingdom of Serbs, Croats and Slovenes has his modest summer residence.

This is one of the loveliest regions of the country. Snow-capped, rugged mountains, wide, fertile valleys, picturesque mountain lakes, rushing streams and waterfalls, thick forests full of wild berries and fragrant tiny cyclamens. Here and there on top of massive low rocks the old "burgs," vestiges of the long feudal history of the country. The air is sweet and pure; the land breathes of unexhausted vigor. On the long trails that wind through the valleys and up toward high mountain passes, one meets few people. In the lower regions one sees peas-



CHURCH IN SLOVENIA

PHOTOGRAPH BY CLARA E. SIPPRELL

ants, men and women, working in the fields. One passes through villages clinging to steep slopes or nestling in the valleys with small, white, squatty stone and plaster houses, by little isolated churches showing a strange mixture of western and Byzantine architectures, with large frescoes on their walls and low, rounded stone enclosures. Once in a

while a wooden shrine at a crossroad looms up in the distance. Slovenia! The rehabilitated land of the Slavs, where for centuries the Slavic peasants suffered under the yoke of the German or Germanized feudal lords, full of relics of its German history and nothing but its language to testify for its origin. For the tourist its



STREET IN MOSTAR—HERSOGOVINA

PHOTOGRAPH BY CLARA E. SIPPRELL

main interest lies outside of its human element. The original Slavic tradition in dress and customs has been nearly eradicated by centuries of German oppression. Here one should come to live and breathe, to roam in the mountains, and to inhale the fragrance of the sweet little cyclamen, the little wonder-flower of the Yugoslav forests.

We leave Slovenia, and, following the course of the Sava River, whose birth we have seen in the mountains, we travel east-

ward toward Zagreb, or Agram, the capital of the once mighty Croatian kingdom, which centuries ago had linked its fate with the Hapsburg dynasty, and whose whole life since had been spent in a desperate losing struggle for independence against the Austrian and Hungarian aggression. Zagreb is now a modern town, sparkling and alive, with impressive streets and buildings, busy cafés and crowded boulevards. But one does not know Zagreb until one has climbed





STREET SHRINE IN KOTOR—DALMATIA

PHOTOGRAPH BY CLARA E. SIPPRELL

into the upper city and found oneself in a mediaeval world, where every stone breathes of past history, and until one has ventured out early in the morning to see the large marketplace full of peasant men and women from the neighboring villages. The eyes feast on the gorgeous display of color: the white of the linen dresses and suits, the brilliant red, yellow and blue of the handkerchiefs, vests and rich embroideries. The combination of all this is Zagreb. German-

ized and Europeanized, but keeping much of its old Slavic background and tradition.

Farther east we travel along the fertile Sava valley once dotted with Roman settlements, past the Croatian border into Slavonia, peopled largely by Serbs who under the Turkish regime took refuge in the neighboring Hungarian provinces; deeper and deeper into the heart of the south Slavic lands, where the Byzantine and Turkish influences begin to predominate.



OLD ROMAN BRIDGE—SALONA, DALMATIA

PHOTOGRAPH BY CLARA E. SIPPRELL

Through the windows we catch glimpses of the Slovenian women with their innumerable petticoats, tight bodices, and finely embroidered white handkerchiefs on their heads and shoulders, of Slovenian men in white linen suits or the baggy black trousers, he bright sash and red fez of the Turkish attire.

At last Belgrade, "the white city," rises before us, glittering in the sun over the vast expanse of water where the sweeping curves of two mighty rivers merge into one, and the Sava mingles with the Danube. Belgrade has the fascination of a place where a European capital is being evolved from an Asiatic town. A spick and span main street with large modern stores, the pride of all Belgraders, is surrounded by truly oriental alleys without sidewalks, with gutters in the center and with a pavement that reminds one of the bed of a dried-out mountain stream. On the streets—a medley of people: Europeans, Turks, Monte-

negrins in their beautiful national costume, Russian officers in their old war uniform, peasants in varied garbs. Everywhere large cafés, extending way into the street, where most of the political and commercial business of the country is transacted.

From Belgrade let us turn southwest and proceed toward Bosnia and Herzegovina, the wildest and most obscure provinces of the new kingdom. The Turks held them until the latter part of the last century. Austria annexed them then, built roads, railroads and fortresses, but left the people in a worse state of subjugation and ignorance than her predecessor. The country is still feudal, the population divided between the Moslem landowners, and the landless Greek Orthodox tenants.

As one looks out of the windows of the little narrow-gage railroad one sees a land that is rugged, wild, fiercely beautiful. Stories of bloody, heroic exploits and daring robberies, of endless religious and political

feuds are told about every towering cliff, every narrow gorge. The peasants one sees at the stations wear elaborate, heavy, clumsy costumes. Their voices are harsh, their songs crude. Their northern neighbors, the Slovenians, call them "wild people" and laugh at their primitiveness.

Saraevo, the city that the war made famous, is a miniature Constantinople. Outside the modern quarter, it is a city of Mohammedan Slavs. Only the language is Slavic, everything else is Musulman: the bazaar with its exotic displays, the elaborate mosques, the forests of white minarets, the costumes of the men and women in the streets.

Saraevo is beautiful, but Mostar, the capital of Herzegovina, is a real jewel. The winding stony Naretva flowing through the town, the high one-span bridge, which some believe to have been constructed by the

Romans, the old fortress buildings rising in a fantastic mass above the river, the narrow, winding and climbing streets in the jumble of oriental houses, the white minarets against the dark background of the surrounding mountains, the weird costumes of the veiled women, even the very air and light of Mostar combine to make it like an exotic vision, a dream unbelievable in its romantic, almost unreal beauty.

But we cannot linger. Farther south, away from the dark regions, through the barren wastes of the Dinaric Alps, until we reach the life-giving waters of the blue sea. We are in Dalmatia, the eastern shore of the Adriatic, which together with Greece and Italy shared the privilege of witnessing the dawn of European civilization, of being part of its cradle—the Mediterranean lands. Layer upon layer of centuries have left their marks and relics upon the beautiful land.



DUBROVNIK, DALMATIA

PHOTOGRAPH BY CLARA E. SIPPRELL





MARKET SCENE—ZAGREB, CROATIA

PHOTOGRAPH BY CLARA E. SIPPRELL

The blue sea reflects stone walls of mediaeval cities and ruins of elaborate Venetian palaces. In the passes of the ash-gray mountains still stand fortified cities, which once protected the narrow coast from the pressure of the Barbarians and the Turks from inland. In the fertile vineyards are still found broken columns and capitals, and other debris of Roman life.

For our headquarters we will select Ragusa, or Dubrovnik, the place of en-

chanting beauty, the proud rival of Venice for the title of "the most beautiful pearl of the Adriatic." From there by boat, train or automobile we can explore the famous Bay of Kotor, which like a long fiord cuts into the very heart of the Dinaric Alps to the foot of Mount Lovchan, the stronghold of Montenegrin freedom. In a zigzagging automobile we can climb the lofty walls of the little heroic country and, from a height of 6,000 feet, survey the caressing blue of

the Adriatic on one side and the rocky wilderness of the Montenegrin land on the other. We can visit its village-like capital, where in the stern faces of the men and women in the streets one reads the indomitable pride and endurance of the little nation, where stands the ancient monastery from which for several centuries patriarchs ruled the small domain, and the simple square palace in front of which the first and last king of Montenegro received the numerous pilgrims, who came from all parts of the land to tell him their little troubles and receive his fatherly advice and admonition.

We can also visit Cavtat, once the Roman Epidaurus, where the Yugoslav sculptor Mestrovic erected his famous memorial chapel. We can spend a day roaming among the subtropical vegetation of the island of Locrum, musing over its strange and turbulent history. But most of all we can enjoy Dubrovnik itself, its old and everlasting beauty. We can wander through the narrow streets of the walled town, and around it, through the olive and fig groves, through forests of tall aloa blossoms. We can pick figs, grapes and pomegranates and smile at the beautiful Dalmatian women in their picturesque, graceful costumes, who go out of their way to give the stranger a friendly nod of welcome, and whose delicate features and refined manner are another indication of the long culture of the land to which they belong.

Then, saying good-bye to Dubrovnik, we can take a steamer and travel northward in and out between the numerous islands and islets that skirt the Dalmatian coast. Split, or Spalato, the city that grew out of the ruins of the gorgeous palace of Dioclitian, can become our next objective.

The ancient walls of the palace rise right over the bay, crowded with colorful, softly rocking native coast boats laden with fruit and other products. The old part of the city is built within the walls of the immense edifice, and whatever is left of the original buildings has become an integral part of it. The temple of Æsculapius has become a baptistry; the wonderful mausoleum the Emperor built for himself is a Christian cathedral; the top of the half-demolished domed vestibule serves as a convenient courtyard to the inhabitants of the little mediaeval houses clinging to its solid walls.

The whole town is an amazing and often amusing jumble of Roman, mediaeval and modern elements.

About 10 miles from Split lies the village of Salona, once a large Roman city, whose ruins are now being excavated over a large area of vineyards. The surrounding country, with its green vineyards and clusters of fig trees, with slender poplars outlined against the light gray of the mountains, and the blue sea dotted with innumerable islands, are very lovely. One does not feel surprised that Emperor Dioclitian chose this spot out of all the other beautiful places in his vast domain to build his dream palace, into which he retired as soon as it was completed, leaving his appointed successor to worry over the fate of the empire.

From Split we continue northward by boat or by train, stopping here and there along the coast to see other vestiges of Roman glory or some remarkable specimen of Dalmatian architecture, noted for its curious fusion of Byzantine, Italian and Slavic elements.

This delightful slow progress ends when we reach Sushak, which is really the eastern part of the city of Fiume, for the frontier between Yugoslavia and Italy now passes through the city, cutting the coveted port in two.

In a few hours we are again within the known American-European world. Yugoslavia is behind us. But instead of being a rather confused region on the map of Europe, to us it has become a beautiful, sparkling, multicolored world. The perpetual miracle of human life has worked again. A few weeks of experience have made an unknown, unheard of before life and beauty ours to hold and enjoy forever.

John Singer Sargent's memory was honored by a memorial service in Westminster Abbey, a service unique in the history of England's national shrine, and the more significant in view of the fact that Sargent never foreswore his American nationality. Many Americans and some French were present in the congregation, which was mainly professional in character. The clergy and choir walked in procession from the nave, and the service followed the usual course.

A memorial tablet to Sargent is to be placed in St. Paul's Cathedral in London.



THE ART STUDENTS

MARGARET FITZHUGH BROWNE

## MARGARET FITZHUGH BROWNE

BY F. NEWLIN PRICE

AND SOME there are who strive to open the gates of old Eternity—but for me—the best is here before us—no golden key, no silver crowns—no chariots ivory inlaid—just plain longing to see people—all people—poor or rich, ragged or velvet gowned. All the princes are around, all the vassals near, and you are king if you will be! The best of life is that relationship which comes to true friends and unselfish devotions to plain mortals who like to smile back at you. Genius and pedestals exchanged for people who like to smile back at you—live in a sane devotion bright in humanity. So with Margaret Fitzhugh Browne, who likes to smile back at life.

Much can be said about portrait painting; its gamut runs from the grand gesture to the simple purity of Chardin. Today one group or school have in my mind best served who give to portraiture a fitness for the home. In every home there seems strange necromancy, queer logic, odd taste, a jumble of advice decorative and what one really loves. To this unfortunate condition come the Boston portrait painters to give a canvas that will hang and be at home—values direct and intellectual, strong and colorful, devoid of haunting egotism that must permeate involved designs of self-proclaimed modern masters.

The exhibition of portraits and figure paintings by Margaret Fitzhugh Browne at





MR. HENRY A. WISE WOOD

MARGARET FITZHUGH BROWNE

the Ferargil Galleries, New York, last winter showed the work of a painter who is building up an art of human incident and character interpretation upon the firm technical foundation of this so-called Boston school of painting. Believing that technique and its problems should not be an end in itself, or even solely a means for expressing an artist's feeling for beauty of color, light or design (the *sine qua non* of a work of art), this artist adds to these qualities human knowledge and psychological interest.

To quote her—"a figure painting or portrait should be a well-rounded and complete expression of its subject, complete from every point of view, ranging from that of the artist most sensitive to abstract harmony and design to that of the least aesthetically minded layman, who nevertheless will

always have a response for truth to nature and to human character.

"At one end of the scale we have the abstract decorative beauty of the Japanese print, which, if its proportionately small attribute of national costume and type and historical interest is removed, remains a joy forever only to the artist and aesthete. At the other end we have the story-telling picture with its truth of expression of human character and type, appealing strongly to the layman who finds life as he sees it reflected on the canvas by its exposition of the human element. Such a picture is all too often not a work of art, not the expression of an artist's feeling for color and design, used to present a truth of human nature, a bit of life, or an individual man, woman or child. These could be presented in such a way that not only would the picture



THE CHESS PLAYER

MARGARET FITZHUGH BROWNE

live and have human interest but in addition the canvas if viewed without consideration of its subject matter would be pleasing aesthetically."

Thus according to the tenets of this painter there must be first an intellectual grasp of subject; next a technical proficiency in drawing, color and values, to express its construction and make it exist in light and air; and lastly, and running through the whole, a feeling for balance, color and design—a feeling which seizes all of these elements and points of view mentioned and creates out of them a picture. Choice and taste are exercised in the first place, and when, as in the case of a portrait, the room

in which the picture is to hang is known, the painting then must be considered in its relation and proportional importance to its surroundings in color, scale, line and value.

In other words, in order to achieve the ideal in making a portrait or figure study the artist has to combine the qualities of the writer, the poet, the dramatist, the architect, designer and interior decorator in addition to the painter's feeling for light and shade, atmosphere and pattern and the sculptor's for human form and construction. A large order to work for but one which has in it the elements of greatness because of its many-sided grasp of the subject and one which in its broadening vision is bound to

develop in the painter breadth of style, with its consequent true judgment of relative proportions.

An interested outlook on every phase of life, wide interests outside the studio to offset the dangers of the purely aesthetic point of view and a faithful adherence to a high standard of the A B C's of painting; working always from the bottom and continually striving to strengthen the basic means of expression in paint—by always trying to paint things as they look rather than having obtained a certain facility to use it to get a superficial effect—this is the course which has produced sincere, significant and individual works of art.

The exhibition at the Ferargil Galleries last season was the first "one-man show" which Margaret Fitzhugh Browne has held in New York, and in it the trend which her art is taking was evident. Her portraits are unconventionally posed and in their surroundings and accessories are evidently composed so as to present the individuality of their subjects. Of these the one of Michael Driscoll and those of Mr. and Mrs. Henry A. Wise Wood showed directness and vigor, qualities which were characteristic of the sitters, while that of Mrs. George L. Huntress had special feeling for line and design.

The figure studies were each one the exposition of a definite idea without being too anecdotal. That of the Art Students with its boy and girl in absorbed contemplation of a painting in an exhibition was a striking commentary not without humor on the half-critical, half-admiring attitude of the student toward the work of the professional painter. This was first shown in the Corcoran Gallery's biennial show.

"The Studio Tea," another large canvas, with three figures, portrayed a group at a tea table silhouetted against a studio window. Each figure expressed action and a different state of mind. The young man standing with his cigarette appeared rather bored by the adulation of the young lady in profile who looked up at him probably raving about art and trying to draw him out on the subject of his own work, while the other young woman smiled as she poured tea in the superiority of her established position in the studio. "The Chess Player" and "The Music Lesson" are both studies in concentration, and in all these pictures admirable use was made of the pattern of the masses of dark and light and the arrangement of the color.

Margaret Fitzhugh Browne is a product of the Boston Art Schools, the Massachusetts Normal Art School, where she was a pupil of Richard Andrew, Albert Munsell and Joseph de Camp, and the Museum School, where she studied under Frank W. Benson.

It may happen that she is too intellectually certain. There is in her character much of the author (she still writes special articles for the *Boston Transcript* and other periodicals). The warmth of her interest in the organization of art associations tends to convince me that the intellectual decision will give way to the reach of her spirit. From her Fenway studio in Boston and the summer workshop at Annisquam increasingly finer canvases journey out to the large exhibitions. Duxbury and the North Shore must pale in the pleasure of her smile, the portraits find more and more the kindly light of companionship and still live intimately colorful in any decorative scheme of some real home.

## THE HORIZON OF ART

BY VINCENZO MISERENDINO

THE POSSIBILITY of continuous spiritual development lies within us. The ever-new road to joy is not to be found in materialism but in the atmosphere created by the awakening of our spiritual consciousness through which we can discern all the beauty and universality of creation.

The avenues that lead to this spiritual

elevation of being are many, and we may choose the very one that appeals to us most. But if we wish to reach the goal of joy in its fullness, we must try at any cost to free ourselves from the narrow mental house in which ignorance of art has placed us.

Art is the revelation of all the beauty of life, and as soon as we have acquired an



understanding of its basic principles we become aware of all the loveliness of nature and rapidly advance to a deeper appreciation. Art is the foundation upon and around which all things receive their vital manifestation. As a sculptor, it might seem to some of my readers that I ought naturally to confine myself to the subject of sculpture, but an artist who believes, as I do, in the interrelation of the arts, cannot disassociate the one through which he is able to express the emotion of the soul, from the other arts which by spiritual affiliation belong to his own.

What is art? And who is the artist? These are the questions that I would like to ask and answer myself. Who are those fortunate creatures endowed with the strength to triumph over the stern problems of material existence and with the genius to give form to the ideals which inspire them?

Is art merely a photographic reproduction of an object or is it a strong manifestation of beauty illuminating the accomplishment of mankind in lasting form? Is a sculptor an artist? Is a musician or an architect an artist? A painter or poet—an artist? These eternal questions spring forth from the tribunal of my own conscience and demand solution. The general belief of our easy audience is that all those who do art work must be artists, but with this superficial assertion I cannot agree.

Art is rooted deep in the realm of the ideal. It breeds its life on this high plane, and there is the true artist whose spiritual consciousness reflects his creative light on the relativity of all branches of art. Only he is an artist who has a clear comprehension of all the arts belonging to the family of the five fine arts. Only he is an artist who is capable of expressing all of them in the particular medium that he has mastered.

Sculpture, for example, perhaps to a greater degree than any of the other arts, must embody in itself the spirit of music, of painting, of poetry, of architecture. A sculptor, if he has mastered his art, must interpret form in close relation to all of these. If this is his accomplishment, he is unquestionably an artist.

In a sculptured form, when modeled by an artist possessed of a broad understanding of the relationship of the arts, the spirit

of poetry strongly inheres. Also, there is readily discerned the similitude of an unfolding musical theme in its alternating hills and valleys, in the fluency of its waves and the continuity of its planes. This melody of form in sculpture gives us the same aesthetic pleasure—the same intellectual and spiritual emotion—as that given by a musical composition or by poetry intensely lyric in its nature.

Again, he who represents his ideal in form can attain the distinction of an artist only when his work expresses the beauty of contrasting color—the projections of light and shade in their varying gradations—as in painting. Sculpture, no less than painting, should be modeled with that arresting harmony of color in its form which is achieved through a varied technique. Therefore, in a work of mastery, one always notes the avoidance of ugly cuts, holes and deep fissures which disturb the expression of the sense of color and distract the attention of the onlooker from the main features of the work.

In the same way, sculpture, to be authentic, must also interpret form in close relation with the solidity and strength of architecture, which calls for harmony of line and plane and beauty of silhouette.

The art of sculpture—again shall I say—does not consist of the photographic rendition of an object. On the contrary, it is the fine fusion of objective form and inner imagery. It is the embodiment ultimately of that which the artist has created in the alembic of his own consciousness, out of the material of the objective world mingled with his own imagination. It will possess, as I have pointed out, a subtle harmony of color, a symmetrical arrangement of line and plane, and it will have in itself a serenity of immobile form that will create ecstasy and impart a lasting joy to the passing generations.

Sculptured forms, when created by an artist whose mind is open to the highest ideal, are always intertwined with an immense poetic span disclosing the door of imagination through which the mind of the onlooker takes flight into the endless vistas of life and reviews all that is great in man—all that is real and eternal. Such sculpture is like a living body in serene spiritual form awakening the generations to the reality of

existence. An understanding, therefore, of art as a whole and of the interrelation of all its branches, not only broadens the horizon of the artist's own vision but it enlightens the mind of the people and opens up their consciousness to the much-needed realization of universal relationship.

This transforming power of art is due to its constructive and unified character. It is due to the vibrating spirit of these great qualities consecrated within its realm—power, brilliancy, simplicity, concentration of form, depth and clarity of vision, and, above all, purity of personal style. In all great art one is conscious of the impartial and absolutely reverent manner in which the artist has expressed the various art values in the rendering of his conceptions. In painting, the artist does not feel partiality for any particular color, but reverences all of them and arranges them in contrasting values. Just so—with the same impartiality and subtlety—the artist in sculpture, in music, in poetry, in architecture, uses the various elements of his own medium. Therefore I contend that the spirituality of great art is the foundation for the true philosophy of life, which calls above all for the free and constructive working of the individual mind either in unison or in harmonious contrast with others of the social group but in friendly relationship with all.

The service of art in the preparation for life is absolute. A knowledge of it in connection with the delicate perceptions of our senses produces a convincing science of expression which reveals the emotions and the power of the intellect. In these moments dedicated to the inspirational teachings of art, man's intellect finds beneficent rest. All the revelation of beauty given by art represents a needful and refreshing contrast for every one of us engaged in our varied and countless activities.

From this rest and relaxation springs forth the regeneration of our power for accomplishment. This renewal of inspiration leads to success in any branch of our personal activities, stimulating the mind as it does with the realization of spiritual forces at work in the world.

Poetry, painting, sculpture, music, architecture—all have power to give us reinvigoration and inspiration, because, as I have indicated, the arts are one. All are branches

of a single root-stock. In them are consecrated and concentrated the highest aspirations of mankind. In them is rest for any mind, and no one in contemplating them can help but become aware of what is noble in man and be wonderfully influenced thereby.

Let us resolve, therefore, to acquire an understanding of art—simply an understanding of the universal principles which govern it if we have no time for its technical mastery—and as sure as the day follows the night, our minds will rise to a higher plane of consciousness in which will come the realization that the goal of humanity is to be found in service. The measure of our progress in life lies in the amount of joy we are able to create and disseminate. So let us open our minds to a deeper appreciation of art with its vitalizing and joy-giving power—to a finer perception of its reality and eternity—and the gates of real progress will spring wide apart.

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The following organizations have become affiliated as chapters with the American Federation of Arts since the first of May: The Pasadena Art Institute and the Fine Arts Society of San Diego, California; the Florida Society of Arts and Sciences and the Blue Dome Fellowship, both of Miami, Florida; Ladies' Library and Art Association, Independence, Kansas; Art Club of Lafayette College, Easton, and Washington Art League, Washington, Pennsylvania; Columbus, Georgia Chapter of the American Federation of Arts; the Fortnightly Club, Rapid City, South Dakota; four in Ohio, the Thursday Club, Gallipolis, Art Study Club, Sandusky, Library Association, Sandusky, and Woman's Club, Tiffin; Art Department, Syracuse University, New York; Boston Society of Water Color Painters; and the Art Department of the North Dakota Agricultural College at Fargo.

The Harvard-Princeton Fine Arts Club is to hold an institute at Princeton from the 24th of this month until September 19 to provide advanced instruction and opportunity for discussion in the general field of the fine arts, with particular regard to their history and archaeology. Mikhall Ivanovich Rostovtzeff of the University of Michigan, is the lecturer for the season.





THE HOUSE ON THE MOORS

RALPH ADAMS CRAM, ARCHITECT

## MR. AND MRS. WILLIAM E. ATWOOD'S HOUSE AND GALLERY ON THE MOORS

BY ADELINE D. PIPER

ON THE moors beyond East Gloucester, just now heavy with the perfume of blossoming clethra, stands one of Ralph Adams Cram's masterpieces. "The House on the Moors," built by an artist for an artist, was the result of sympathetic understanding between two men who have worked untiringly in the field of art. We all know of Mr. Cram's achievement in his chosen profession, and the summer residents of the North Shore have appreciated the indefatigable efforts of Mr. and Mrs. Atwood to create one of the most unique and artistic centers that has, as far as I know, no parallel in this country and would compare favorably with Weimar itself. For from this house, that rises on its perfect arch, built of the stone quarried from the rugged rocks which surround it, emanated a charming idea, and to carry out this idea Mr. Cram built a studio of pink stucco near the house to serve for picture and sculpture exhibitions. As all the arts were to be represented, a stage was added and equipped with special lighting and all the modern accessories that make for effective illusion.

The glory of Gloucester is in her artists and Mr. Atwood had only to open his doors to have such painters as Frank Duveneck, Cecilia Beaux, Childe Hassam, Karoly Fulop, John Sloan, Frederic Frieseke, Lester Stevens, Glackens, Martha Walter, Charles Hopkinson, Hobart Nichols, Anna Hyatt, etc., accept his invitation to exhibit in the gallery. The *vernissages* were events of importance to the country round about; and later on, during the exhibitions, some of the leading musicians of New York and Boston added their gift of music in this artistic setting, making an ensemble that was most inspiring.

At the present writing the drama is absorbing these encouragers of art, whose standard is set so high that all other little theatres suffer by comparison. The stage sets and costumes are made by artists, and the actors are of no mean ability. Mr. Thos. Crosby, Professor of the Drama at Brown University, Mrs. Fitzwilliam Sargent, who acted with Faversham before her marriage, and Mr. Leslie Buswell are some of the favorites. Space does not allow me





THE HOUSE ON THE MOORS, SHOWING VIEW THROUGH ARCHWAY

RALPH ADAMS CRAM, ARCHITECT

to go into the artistry portrayed in this vine-clad studio, so I will lead you from its inspiring interior—the only note of color being some illuminated shutters painted by Carl Nordell—up the path which connects it with the house. By the great pond, past the luxuriant growth of the moors, under the arch, the sunlight beyond framing in a picture of the harbor gay with fishing boats, we pass through the bright green doorway, stopping to admire a room at the entrance built around a great boulder; up a circular flight of stone steps that brings back memories of the ascent to an ancient Italian Campanile, with iron-grilled windows looking out on loveliness; we come on to a great

arched room with raftered ceiling, round candled chandelier, rough-plastered walls hung with old brocades and tapestry. Its great window is a glory of gold and Genoese velvet, its many treasures gathered from foreign countries. Among them is a vestment cabinet bought by Mr. Wm. Jackson, our first American consul to Italy, from Charlotte Cushman, and several chairs also belonging to the famous actress.

Opening out from the great room with its gallery is a dining-room hung with old Chinese embroidery; a breakfast room with sunlight glancing through its many windows on the old Spanish refectory table and chairs. A library with a soft silvery wall



LIVING ROOM, HOUSE ON THE MOORS. RESIDENCE OF MR. AND MRS.  
WILLIAM E. ATWOOD, GLOUCESTER, MASS.

over brilliant blue; an inner writing room with a window looking seaward, and the gold room that has a most effective background. Mr. Cram had the gold put on the soft plaster of the walls, and it has an effect of great richness which combines well with a dull blue and soft henna eastern material.

The terrace is another of the delights of this house. It is built over the broad arch of the house and leads, like everything else, from the great central room. Its woodwork is of bright wagon blue, the color being repeated in some tiny pots of flowers held in the iron grill, and making tender accents against the distant sapphire sea. From this vantage point one may see part of the

roof and the well-built gables; the rose stucco gallery is in the picture and gives warmth and color to the New England landscape.

It is only since the great war that Americans have been inspired to gather around them artists who have lacked the initiative and the means to make an art center for themselves. People who create, as a rule, love seclusion. Art, "the science of the Beautiful," does not thrive in congested circles, where the restless noise and bustle of the streets is a constant irritation to those seeing visions and dreaming dreams. "We live by admiration, hope and love," said the understanding Wordsworth; but





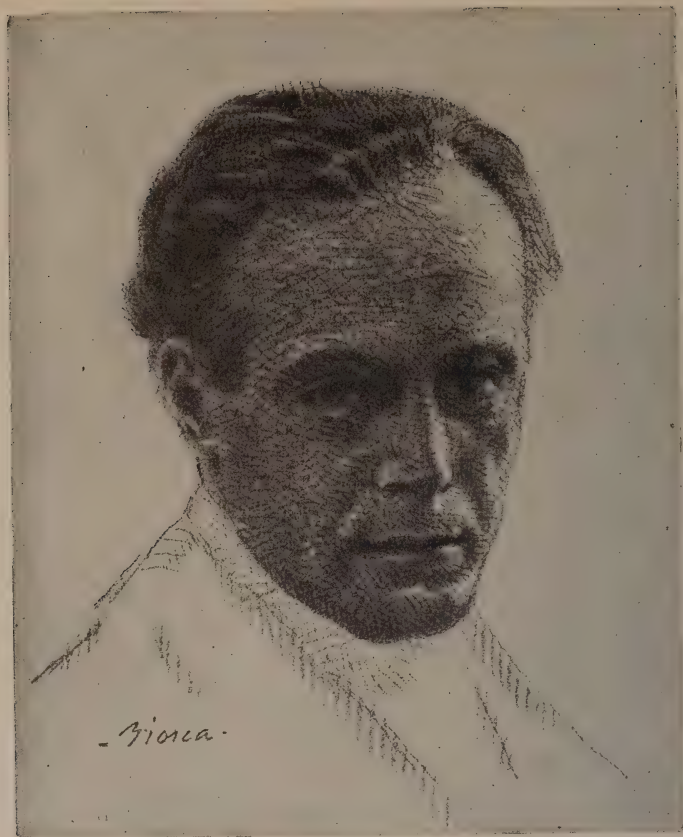
LIVING ROOM, HOUSE ON THE MOORS. RESIDENCE OF MR. AND MRS.  
WILLIAM E. ATWOOD, GLOUCESTER, MASS.

the "peace which passeth understanding" reigns only in the wilderness, by the sparkling sea, near the singing river, and in the hills "round about Jerusalem." In the studios round about the little village of Gloucester the artists live their lives free from care. It is the most picturesque place in America, as the hosts painting there testify. Every one goes to it eventually. "All roads lead to Gloucester." It has unmistakable charm and atmosphere, and the gracious hospitality of Mr. and Mrs. Atwood has done much to foster a love of the arts. When I wander about the moors and look up at the austerity of the architecture of this house, I am impressed with the fitness of it all. A house

built upon a rock, a very fortress for strength, combining medieval quality with modern imagination. It compares with Maeterlinck's famous old chateau and is adapted to just such romantic plays as those acted there in the eerie twilight of a northern clime. The gallery on the moors might well open its doors and let its actors enter on a stage of nature's own setting, with Ralph Adam Cram's poem in stone as an appropriate background.

In the land of France, where great achievement is recognized and appreciated, an architect signs his name on the house he has made. This Mr. Cram should do to his *chef d'oeuvre*, The House on the Moors.





ALFONS MASERAS: CATALAN NOVELIST

A DRAWING BY JOACHIM BIOSCA

## A CATALAN PAINTER—JOACHIM BIOSCA

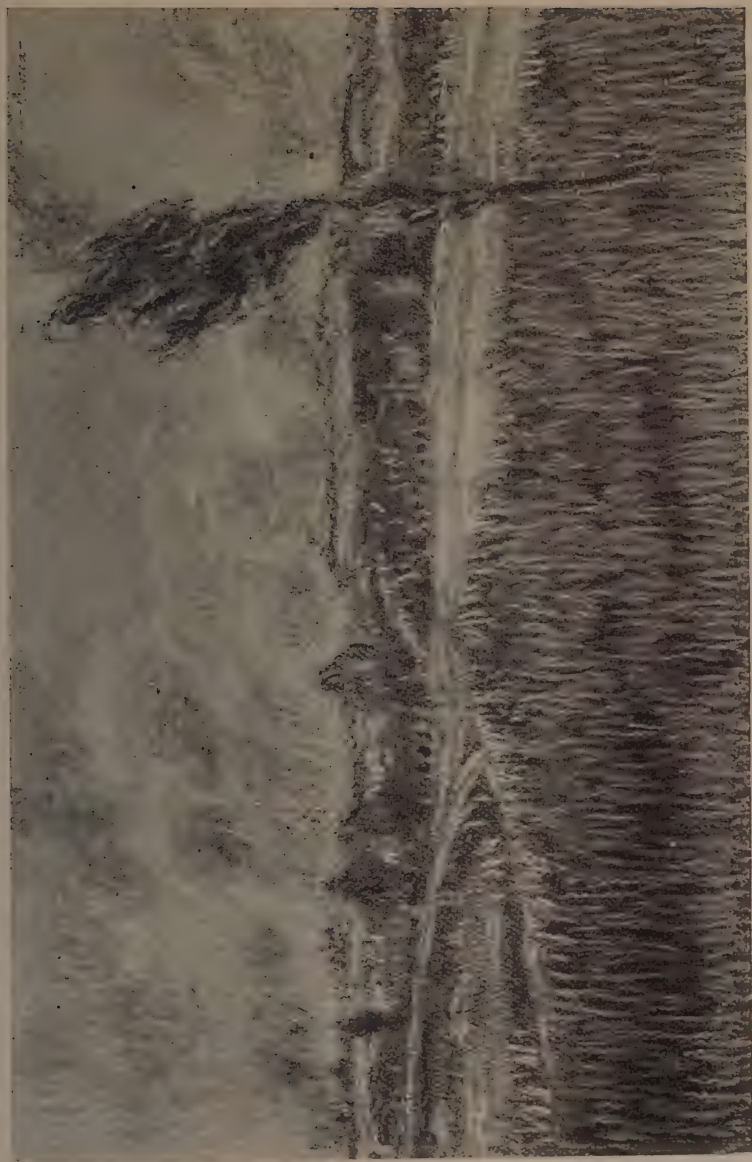
BY KINETON PARKES

CATALONIA aspires to autonomy; the extreme Catalonians in politics desire that the province shall become a nation. Already its political organization is greatly in advance of that of Spain in general and its commercial activity is as great as that of any other centre in Europe.

In the arts Catalonia is already autonomous. Barcelona possesses printing presses and publishers which bring out in admirable style the works of the Catalan poets, playwrights, novelists and historians. Even the municipality of Barcelona publishes books; volumes on its artists sumptuously illustrated, for so enlightened a body knows that the glory of a country must be

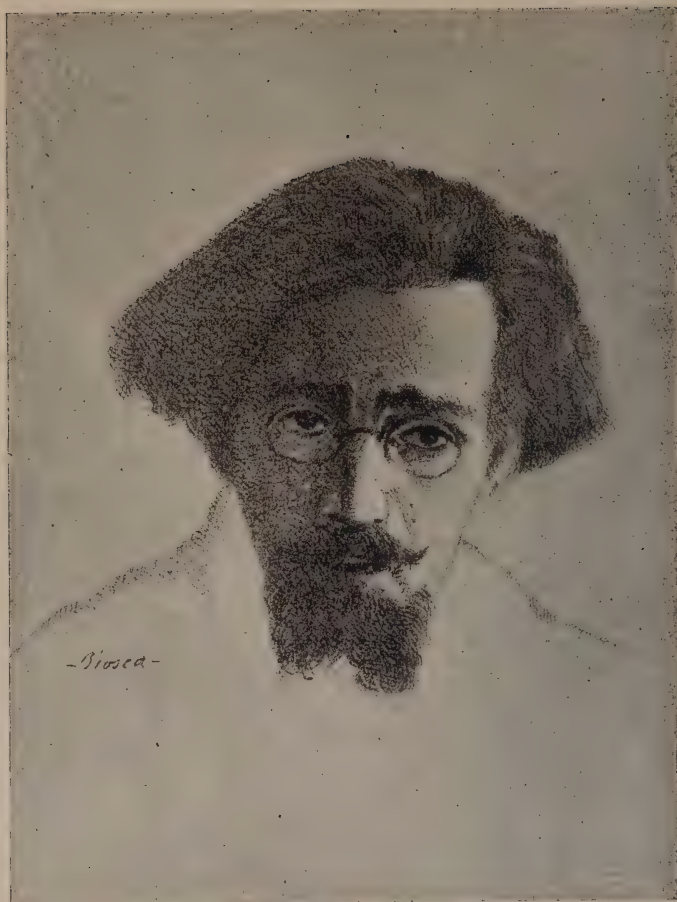
as great in its arts and sciences as in its commerce and politics. Barcelona has built a magnificent home for music which it loves; it has one of the finest galleries of modern art in the world, and its art academies are as self-sufficing as those of most other great cities and it delights to produce its own painters and sculptors and to encourage them afterwards by purchasing their works, providing them with commissions for decorations and monuments, and for otherwise making them known not only in Spain but all the world over.

Modern Spain, as ancient Spain had, has great artists, and Catalonia has produced some of the most notable. Among Spanish



LANDSCAPE IN PASTEL

BY  
JOACHIM BIOSCA



HRAND NAZARIANTZ: ARMENIAN POET

A DRAWING BY JOACHIM BIOSCA

sculptors, Catalonia and Valencia have brought forth the greatest, and Catalonia is not behind in her painters. Any appreciation of these which appears abroad is almost feverishly translated into Catalan and published in the newspapers, magazines and reviews which are issued in Barcelona in profusion. Pride is a salient Spanish characteristic; pride in her artists is one of the most vivid Catalan qualities.

In Joachim Veyreda, Catalonia possessed one of the foremost painters, not only of Spain, but of Europe. He was a great landscape painter and found most of the subjects in the beautiful province in which he was born and lived. In Isidre Nonell, Catalonia had one of the long line of figure

painters who have made Spanish art notable and he treated Catalan types. Both these men are dead, but they are succeeded by those who work with their spirit and reproduce the beauty of the southern sky and that of the Mediterranean Sea which give such magic to the already beautiful landscape scenery, and the island of the Balearics nearby. These things are a continual inspiration, and even if a Catalan painter or sculptor travels, or stays in Paris for fifteen years as Sunyer has done, or studies in Paris and other centres, he returns in time to his native country and his powers are renewed within him.

Shielded from the north by the Pyrenees, its shores washed by the Mediterranean,



with mountains, uplands and soft pastoral scenery to give it an enviable variation, the northeast corner of Spain is an ideal entourage for a landscapist, while for the draughtsman in oil and water color, in pencil, pen and etching needle, the old types of men and women still existing, yield an inexhaustible supply of romantic as well as realistic material.

Of this material Joachim Biosca, among others, has made full use; he paints and draws the country and the countrymen, and, in addition, the types he finds in Barcelona where he was born in 1882. He does not indulge in the exploitation of the sunlight which is so vivid in that beautiful part of Europe as Vayreda did, but seeks in the soft shadows of it the tones and tints which convey just as well the brilliancy of the full light; for high lights throw deep shadows. But from Sisley in Paris he learned the secret of vibrancy, and this he conveys to his canvas and thence to the eye of the beholder. His paint is vibrant; his pigments heavy in material as may be seen in a typical painting of the coast and deep coastal sea of Mallorca, the rocks of which are so full of color and texture that they are an inspiration both to the painter and the sculptor in themselves.

It is by the same means that Biosca renders the fields and hills and the atmosphere enveloping them of the country. He is an impressionist of the purest kind, for his pictures are essentially studies in the effects of light. They are not mere impressions of scenes seen and moments remembered; they are documents of the play, the variations, the ebb and flow of light; they are records of a much wider kind than the impression of a moment; they are syntheses of eternity. Even in the less frequent architectural paintings such as the "Grey Day" exhibited in the Salon d'Automne of 1922, there is this permanency, this continuity, although the houses there depicted are less substantial and less permanent than the more usual but everlasting hills.

Sisley helped Biosca to find out these things, but it was Monet who led him into the secret places of character, but with the same underlying impressionist principle; to give, by the manipulation of lights and shadows, by the analysis of this, and the subsequent building up by complete under-

standing of it, a permanent monument. Biosca's character pictures and drawings are strong and uncompromising. He does not waste time on the superficial, but seeks amongst aboriginal characters for the types that will afford him the greatest satisfaction in reproducing that which satisfies and lasts. He digs down for emotion, and in the profundity of the human heart he finds that which he presents in the human face. There is an exciting *attrance* in all his portraits; you are invited to look into the souls of his sitters. Those sitters may be ugly, gross, evil as some of the native Catalan subjects are; or beautiful, like Elvira, or handsome like the fine portrait drawing of Alfons Maseras the Catalan novelist, or full of thought and sensibility like that of Hrand Nazariantz, the Armenian poet-dreamer, but they always speak the truth. In his fine portrait called "The Poet" there is an epitome of poetic truth. Wherever Biosca's pictures and drawings are exhibited, at the Salons of Paris, Barcelona, and Madrid, at Brussels, in Italy, their sincerity is as obvious as their quality as paintings or drawings is satisfying.

Another phase of Biosca's art is revealed in the interesting series of woodcuts which he makes from time to time, and these, in the style of the primitive craftsmen; the producers of the old broadsides and ballad sheets and yet with a full appreciation of the subtleties of modernist art, are an indication of the real simplicity which underlies the essential sincerity of all his work. These and the portrait drawings—the first apparently crude and unfinished, the second slipped into verisimilitude—prove how accomplished a draughtsman their author is. The Catalan critic, A. Fuster Vallderas, calls him a master of color and a virtuoso of the line, but that only describes part of Biosca, and the lesser part. Like all the major modern artists, Biosca is a psychologist; a painter of pathological as well as physiological and mental profundities. He is a traveller in truth, a merchant in sterling, and he is an ardent son of the sun, his spirit engendered in the fecund soil of his native land and nurtured amongst the beauty for which that land is notorious, with all its fire and fierceness of resolve, and all its exquisite sensibility to natural and human excellence. He is an artist with insight.



THE GARDEN

DOROTHY McVEY COTHER

SHOWN IN ANNUAL EXHIBITION, TIFFANY FOUNDATION

## PAINTING THE GARDEN

BY ELSA REHMANN

THE Tiffany Foundation Exhibit, last fall, held for me a special interest because the pictures showed how full of pictorial composition and colorful suggestion an estate can be. There was a painting, for instance, of an intimate corner within the house with a piano all gleaming gold, but there were paintings, too, of the sun-flooded harbor, the misty shore, the distant hills outside. There was a painting, for instance, of the greenhouse stairs with cactus plants making exotic patterns against the wall, but there was a painting, too, of the lotus in the pond outdoors. There were pictures of the interior of the studio and of the exterior of the house, of a detail of the steps and of the wider views of lawn and duck-pond, of corridors streaming with brilliant sun and of wood-paths in dappled light. There were still-lifes within doors and trees studios without, flowers arranged in vases and flowers growing luxuriantly in gardens. There were pictures of the interior court

with potted plants surrounding a pool where the water bubbles through lighted glass in iridescent colors and pictures of fountains out-of-doors.

As a garden-maker, my attention was drawn especially, of course, to those paintings that found their subjects in the grounds and gardens. Of them all, there are six upon which I wish to dwell for the varied suggestions that they hold. In one, a part of a little formal garden was seen. Curving beds edged with boxwood were filled with creamy white flowers. It showed the intimate appeal of the subject. In another, there was a pleasing detail of a pergola with balustrade and wall fountain. In a third, a lawn was dappled with light and shade. Through a fringe of tall trees you caught glimpses of a garden seen in high-keyed yellow and orange coloring. In the next, the cutting garden was seen. Purple and lilac, red and white asters were assembled in a riotous and vibrating profusion that is





THE FOUNTAIN

HERBERT N. LUBY

SHOWN IN ANNUAL EXHIBITION, TIFFANY FOUNDATION

quite lost in reproduction. There were two more. One showed a fountain where a woman in marble stood poised in graceful classic beauty upon a great scallop. She seemed caught as a wood nymph might have been as she paused for a moment at the source of a stream. She typified the movement of water in her pose. It came from the hill in back of her, dripped over one shoulder, was caught a moment in her hand, then fell at her feet, flowed into the shell and dripped over the scalloped edges into the basin below. The languor of the water was caught in the drooping quiet of the figure. It was as if the artist felt it, too, for glancing back for a

second after I had turned away from the picture, it seemed as if the figure had resolved itself into falling water. The fountain stood in a shadowy niche among trees and the artist enveloped it in mystery. The other picture took a pool for its subject. Chinese magnolias were in bloom either side the pool. The mauve flowers were held in the enchanted light of spring. Some of the blossoms had fallen into the pool and made delicate patterns upon the surface. The flower color, as it was touched by quivering sunlight, suffused the water and wrapped the scene in fairyland.

These paintings only hinted at the appeal





THE FOUNTAIN

TRISTRAM RICHARDS

SHOWN IN ANNUAL EXHIBITION, TIFFANY FOUNDATION

garden subject and garden color has for the painter. We draw upon his art for the color of our gardens. Its hazy mystery, and its tonal loveliness, its scintillating vivacity and its riotous exuberance are all due to modern impressionism. The painter finds a reciprocal fascination in garden color suffused and played upon as it is by sunlight. These paintings only suggested, too, how delightful it is to catch upon canvas the effervescent spirit of the seasons, the sequence of the flowers and the varying atmospheric efforts in the garden. Gardens are but transient. The art of the garden designer who is so sensitively attuned to

flowers and flower color that he uses them to interpret his design is like that of a virtuoso. As soon as he no longer supervises his creation, the garden loses the magic of his personality.

A fine painting can be almost independent of its subject, for its charm depends primarily upon the choice of composition and upon its treatment. An estate can have pictorial richness with or without a corresponding excellence as a product of landscape art. Painting is the only medium, however, that will do justice in recording the modern spirit of gardens and in showing historic importance of the modern garden.

We have in this country gardens of an excellence equal to and perhaps even surpassing world famous ones. It is worth while to portray the finest examples just as it is worth while to portray the outstanding men and women of our epoch.

Some artists have made quite a profession of painting the garden. Artists of renown have occasionally painted gardens, though only spasmodically. Painting the garden is no effeminate phase of artistic work. It is not to be considered lightly. It is a subject that has need of as much special study as landscape or portrait, for instance. The painter of gardens must learn the peculiar character of their growth to catch their inherent beauty. He must give, however, more than an accurate delineation of the material for a garden's glamour is only to be recreated upon canvas by the magic of his treatment. He must take the subject as he

finds it, to be sure, if he is to exhibit the idea of the creator, but the treatment of the subject depends upon his own temperamental reaction to it.

It is, of course, desirable to have your garden painted by an artist of standing, by an artist whose painting has a definite value as a work of art. He will select significant compositions out of its loveliness. We presuppose the garden is worthy of the painter's interpretation. It is important, too, that you choose the painter of your garden as carefully as you select the painter of your portrait, so that his style will be congenial to your personality.

While you live in and with your garden, pictures of it may seem superfluous, but think of bringing the summer garden to the winter fireside, or the country garden into the town study. Will it not vivify your enjoyment of it?

## RADIO TALK

### THE MUSEUM OF ART, HOW TO USE AND ENJOY IT<sup>1</sup>

BY FLORENCE N. LEVY

*Director of the Baltimore Museum of Art*

**D**O MANY people use and enjoy museums of art? It would seem so, judging from the turnstile records. Over a million visited the Metropolitan Museum of Art last year, and nearly as many entered the portals of the Art Institute of Chicago. The population of Toledo is only one-twentieth that of New York, but if we compare the ratio of population to the number of visitors to the Museum of Art we find that the attendance in Toledo was three times greater than in the Metropolis.

Are there many museums of art in the United States? Yes, in all there are 137 museums of art today in this country. Some of them occupy only a few rooms in the library building. Others are in remodeled homes, pending the time when they can afford a real museum building; thirty-four are active organizations in specially erected structures.

How are these museums of art used?

Let us consider a concrete example.

A young New York couple, recently married, are planning a home. He is an expert carpenter; she was a stenographer. They are intelligent and have been reading the newspapers and magazines and have come across an article describing the new American wing at the Metropolitan Museum of Art.

The next Sunday they decide to visit the building at Fifth Avenue and 82nd Street. Entering the main hall, they are bewildered by its size and by glimpses of unfamiliar objects. By asking questions they are finally guided toward the series of rooms containing furniture, silver, glass, etc., used or made in this country during the XVIIth, XVIIIth and early XIXth centuries. They become interested in the simple pieces of furniture displayed in harmonious settings. When the bell rings they leave, rather weary, but full of ideas for the new home.

<sup>1</sup>Broadcasted by WEAf from New York City, February 5, 1925.

Week after week they haunt these old rooms—no time lost now in finding them and no fatigue, for they have become keenly interested. They read about old furniture in the evenings, or spend a Sunday afternoon in the museum library. They try to find in the shops pieces that will offer similar restful and satisfying effects for their own home. They discover that beauty does not depend so much upon cost as upon good taste in selecting and combining the home furnishings.

From time to time they are attracted to other parts of the Museum—the Egyptian halls, armor worn in the XVth and XVIth centuries, paintings, sculpture, etc. They now enjoy the Museum for the beauty of the individual objects.

As time goes on there is a growing family. Visits to the Museum are not as frequent. The children go to school. Among their activities are visits to the Museum of Art. Here they can see the very rooms in which people lived in Pompeii nearly two thousand years ago, how Washington probably looked that cold morning when he and his handful of troops crossed the Delaware. Thus the things they have read in school become more real, and new interests have come into their young lives. Watch them in the lecture hall when a story is being told in which the young people take part and are in turn King Arthur at the Round Table with his knights in armor or a group of the Lady Governors of the Elizabeth Hospital at Haarlem having their portraits painted by Frans Hals!

The family decides to go west, for the father has progressed from carpenter to builder, employing many men, and there are wider opportunities in the newer towns. They select one in the middle west with a population of about 100,000. There is no Museum of Art here and they miss it. Kindred spirits gradually come together. The business men start an evening art class, such as is successfully maintained at the Minneapolis Institute of Arts and elsewhere. Here is the germ of a Museum of Art. They become a Chapter of The American Federation of Arts and, through the headquarters in Washington, are able to secure one of the Federation's attractive exhibitions of paintings. The seed has been planted. They build up a membership

and, following the recent example of the Baltimore Museum of Art, the City Fathers endorse a campaign for a municipally owned building to house the growing collections. It is put through successfully, and the new Museum of Art becomes the civic centre for all the arts—music, drama and dancing, as well as painting, sculpture and the crafts.

When sickness and old age come to this couple there is still the pleasure of visits to their Museum of Art and endless memories of beautiful things seen elsewhere.

This little story of how the Museum of Art was used and enjoyed suggests the importance of employing leisure time to the best advantage. The eight-hour day has given additional freedom. The Museum of Art can be visited for pure enjoyment or for an opportunity to increase one's knowledge; models of fine craftsmanship may be examined and one's earning powers increased; the creative instinct is encouraged, for the Museum of Art is an endless source of inspiration.

Some of the evils of the present-day industrial system come from the monotony of occupations wherein machinery is the great motive force. The lack of opportunity for the personal expression of artistic and creative instincts leaves an unsatisfied hunger which is one of the causes of the labor problem. The question of recreation outside of working hours has become a vital one.

The recent World War meant enforced European travel for hundreds of thousands of American men and women. Even those who did not get "over there" felt the urge for wider knowledge.

The people of this country are beginning to realize that there is real pleasure and spiritual profit in the enjoyment of impressive architecture and sculpture in our streets, in colorful and rhythmic paintings that decorate public buildings or are housed in the municipal museums, in harmonious and restful home furnishings and clothes, in good music and well-staged drama. All these may now be enjoyed in this country as well as in Europe at little or no cost to the individual.

The Museum of Art is especially fitted to furnish the means and opportunity for cultivating these artistic instincts. The museum of today is neither a storage ware-



house nor is it merely a collection of objects. It is a service plant to furnish pleasure to the public and such special aid and information as may be desired by artists, manufacturers and others.

Do you want guidance in the galleries? There are instructors who, for a nominal fee, will help an individual or a small group to see and enjoy more in one hour than can possibly be accomplished in an entire day by an unaided novice. Clubs and study groups are given facilities for meetings.

To the collector the Museum of Art is a mine of information. For one who has inherited old furniture, silver, paintings, etc., the opportunities for comparison lead to enhanced appreciation of their treasures.

There are public lectures and concerts. The free Saturday evening concerts at the Metropolitan Museum of Art are attended by thousands of people, as many as eight thousand at a single concert. The Cleveland Museum of Art has been given a fine organ, and two instructors devote all their time to training in the appreciation of music.

The serious student is offered opportunities for research work under the most favorable conditions with the use of a study room, the personal aid of the curator, and free access to the large reference library of books and photographs. Postals, photographs and guide books may be purchased.

Much of the interest in the arts today is the direct result of the stressing of "appreciation" throughout the public schools of the country since the opening of the present century. In an address at one of the annual conventions of The American Federation of Arts, the late James Parton Haney, Director of Art in the high schools of the City of New York, put the matter clearly when he said: "To have great art we must have a public to sustain and inspire the artist by its approval. That approval can come only when the public, from early childhood, has learned that there is a pleasure of the spirit to be had by every man who seeks in his daily work to meet that instinct which is our common and our blessed heritage, that instinct which we call the desire for beauty."

A children's museum is a special feature in many cities. The first of these children's museums was established by the Brooklyn Institute of Arts and Sciences. Outside organizations, such as the School Art League

of New York City, cooperate with the Museum in aiding large groups of children to enjoy the facilities offered. Lessons at the Museum are coordinated with the school curriculum. Classes are conducted both for the talented and for the handicapped.

The importance of the work carried on by the public schools is recognized by everybody. The work of the museums, though not so generally understood, is equally important, for it continues long after school age and not only with those who have been through school but also with those who have not had the advantages of early education. It helps the individual not only during his formative years but after he goes out into the world and becomes a member of society and assumes the cares and duties of family life.

The museum is as important a part of a city's educational system as the library, and these two, with the public schools, are the vital forces in training for the highest type of citizenship.

A phase of the work of the Museums of Art which is growing steadily in importance is that carried on in cooperation with manufacturers and their designers and with the buyers and salespeople of the large department shops.

American manufacturers and those who handle manufactured products are beginning to realize that art plays a very definite part both in the construction and the sale of their products. In Europe the lesson was learned long ago that the Museum of Art has much of value for the manufacturer. Artistic qualities play a large part in the design and color of the goods themselves, in the cartons in which they are packed, in the boxes which hold the cartons and the labels on the boxes; in the printed circulars which advertise the goods; in the arrangement of the merchant's window in which they are displayed. The man who knows how to buy advertising good in design and color, how to devise well-printed matter, how to pack goods attractively and to show them in a window so that they will draw trade—that man, by virtue of his practical knowledge of art, is bringing dollars to himself and reputation to his town and state. The Museum of Art can aid in acquiring this knowledge.

Many of the Museums of Art conduct

activities outside their own buildings. Paintings and other objects, such as textiles, are circulated through The American Federation of Arts; pictures are lent or rented to members; lantern slides are available for clubs, schools and private lecturers; cinema films relating to various phases of art are distributed; members of the museum staff speak in public schools and elsewhere. In the not far distant future branch museums will probably be established in the larger cities. Branch libraries have proved of such value that there is every reason to believe that branch museums would also be useful additions to community life.

The strongest influence, in the widespread interest in art that has grown up during the past few years throughout the United States, has been The American Federation of Arts. Organized in 1909, there are now 370 art clubs and societies, large and small, affiliated as Chapters of the Federation. These Chapters use the headquarters at 1741 New York Avenue, Washington, D. C., as a clearing house. There is also a large individual membership that is kept in touch with what is going on in art circles through the monthly *AMERICAN MAGAZINE OF ART* which includes many articles about the museums—their new accessions, exhibitions, lectures, etc.

For an individual to secure the greatest

satisfaction from visits to the Museum of Art he must be somewhat prepared. See, then read; after your next visit you will want to increase your knowledge by further study and then return once more to the original objects.

Take, for example, the painting of Joan of Arc by Bastien Lepage at the Metropolitan Museum of Art. A girl of about fifteen stood before it enthralled. She knew the history of the Maid of Orleans and sympathized with her visions. When questioned regarding her delight in the picture she said: "It is wonderful to see its delicate color—the green leaves with the sunlight playing between them and shining on the armor of one of the Visions. We have a photograph of this in school, but it is only in black and white, and to see color took me by surprise. I wonder if they really wore such armor!" Then we went together to the great Armor Hall to see the casque which is supposed actually to have been worn by Joan. This incident really happened to the present speaker.

It has been well said that "We take our cups to the fountain of beauty to have them filled; and our cups vary in size from the littleness of ignorance, to the bigness of full appreciation."

After all is said and done, the power to enjoy is the test of happiness.

## TANAGRA FIGURINES

BY ALICE AND BETTINA JACKSON

**T**HE HOT sun beat down upon Tino, as he tilled his little field in a river valley of Central Greece. The hour for stopping had passed, but he toiled on in patient hopes of finding signs of some ancient tomb that might contain little clay figures like those which his peasant neighbors had found and sold to an old shopkeeper lately come this way from Athens.

Each morning found Tino hard at work, and he had not tilled many days before his field, too, gave up many of these little figures, which he sold, happily ignorant that the old man quickly resold them in the city at much higher prices to the eager strangers from foreign lands. Soon all the fields

hereabouts were being upturned as never before, yielding rich harvests the peasants had not sown, and it was not long until the place became known as Skimatari, the Village of Figurines.

Presently there appeared one Giorgios, a shrewd peasant from Corfu, who had long since learned the market value of these old terra cottas and was clever in locating the finest and in taking them out unbroken from the tombs in which the ancients had placed them ages ago. So thoroughly did Giorgios dig into the earth that by the time the learned men of the cities interested themselves in the matter the greater part of the harvest had been gathered.



FIGURINE SHOWING THE GRACEFUL LINES OF  
THE GREEK TUNIC

This all happened some fifty years ago, and research has since revealed the fact that the village of Skimatari is located over the necropolis or cemetery of the ancient Boeotian city of Tanagra, the fragmentary remains of which are found nearby.

It was a common custom of the Greeks, who believed in the after life, to place in the tombs of the dead various little personal belongings which had been a part of daily life, as bottles and boxes for cosmetics, bowls and cups, pieces of money, and lamps, and, in the tombs of children, playthings; but of far greater interest than any of these are the numerous statuettes from  $2\frac{1}{2}$  inches to a foot in height.

From Mycenaean times (about 1500 B. C.) the Greeks were accustomed to making diminutive figures of gods and goddesses in terra cotta and other materials, using them as votive offerings or placing them in tombs. Gradually they came also to represent mortals, men, women, youths, maidens, and children, some in groups, others seated or reclining; but the majority were single erect

maidens. Though not master artists, the craftsmen who molded them were not only familiar with the customs and fashions of daily life, but were surely gifted with a strong artistic sense and delicacy of touch, so appealing is their human quality and so irresistible their charm. Whether seated in pensive attitude, standing with arms up-raised, or lightly poised in the rhythmic dance, both pose and flowing drapery are so replete with grace that they delight the eye however placed. As so great a number of the figurines took the form of young women, the makers were known as *coroplasts*, or molders of maidens.

Quantities of them were made in various parts of Greece, Asia Minor, and the Mediterranean islands; but many of the finest, dating from about the fourth century B. C., and showing Praxitelean influence, were found in the necropolis of Tanagra, from which circumstance the name Tanagra figures, or Tanagrines, has since been applied to them in general.

Although thousands of these statuettes



THE DANCER



exist, comparatively few are identical, due to the way in which they were made. The various parts, that is, the torso, head, limbs, and certain little accessories, as hats, fans, and mirrors, were molded separately in great variety, permitting them to be assembled in endless combinations without repetition, according to the taste of the craftsman or the buyer. After the desired parts had been selected they were put together with soft clay, carefully gone over with a retouching tool, the lines of juncture obliterated, and little improvements made. The hollow form, set upon a small base, was then baked, the vapors presumably escaping through a hole at the back. When hardened they were washed with white lime and painted in gay colors which, though now faded, render them the best extant examples of Greek polychrome art.

We may imagine a lady of Tanagra in the shop of a coroplast, engaged in selecting a figurine: "It must be a maiden, standing erect, with flowing tunic." She hesitates over the position of the arms, and the crafts-



ASEATED TANAGRA FIGURINE



VEILED LADY WITH A FAN

man tactfully suggests that they support a basket above her head or hold a mirror before her face. "The tunic must be colored blue, and the overdrapery rose," are her final directions. After her comes a bereaved parent to select a little seated figure of a child playing with doves, to be placed with his toys in the tomb.

In their highest development the Tanagrines are delightfully human, lacking the stiff formality of Egyptian statuettes and the ideal perfection of the Greek marbles. They recreate for us, as no other form of plastic has done, a vivid picture of Greek daily life of the fourth and third centuries B. C., with its religious beliefs and ceremonies, its simple occupations and amusements, and its charming details of costume.

Fortunately terra cotta is a most enduring substance, and when not broken through carelessness in excavation the Tanagrines have been preserved to us intact, save for the loss of color through ages of interment in the damp earth. Today they are, perhaps, even more beautiful to our eyes in

their mellow tones of buff and dull red-orange, with traces of whitish lime and softly faded colors.

Although connoisseurs have never conceded them a high rank in classic art, their unassuming grace and beauty have, nevertheless, won them a recognized place in the great museums and private collections.

Unrestricted excavation, wholesale disposal, and increased demand finally caused the supply of originals to run out, the natural

result being "fakes." But for the most part one buys today honest copies which reproduce much of the fascination of their prototypes. These, however, are usually of solid plaster, cast in halves and carefully tinted to imitate the time-softened coloring of the antiques. Many of the modern molders of maidens have wandered far from the original localities, for in certain little shops of Paris, around Nôtre Dame or in the Latin Quarter, they are to be found making or selling them



BOSTON STATE HOUSE—FROM AN ELEVATED  
CHARLES BULFINCH ARCHITECT

## THE ARCHITECTURE OF CHARLES BULFINCH

BY MARTHA A. S. SHANNON

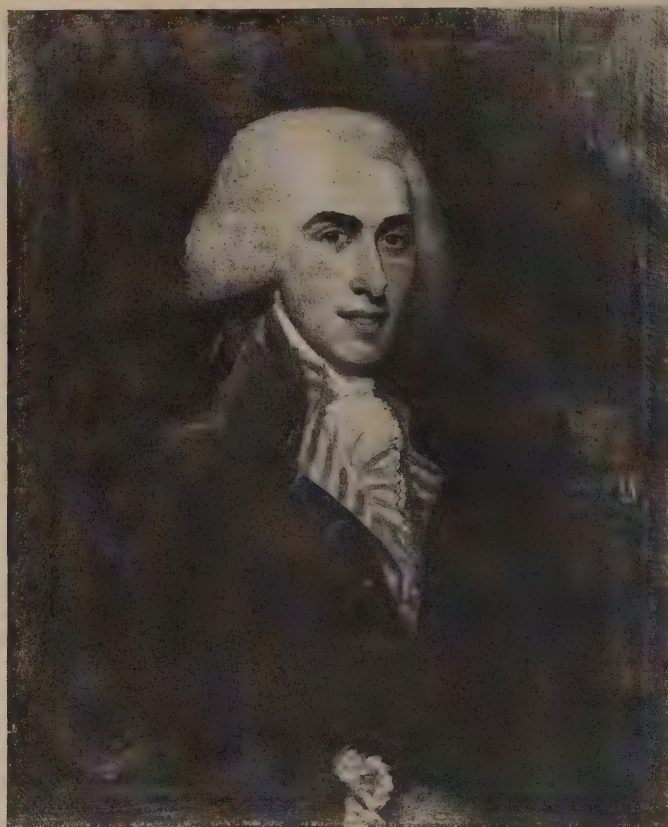
**I**T IS interesting and significant that just at the moment when the skyscraper threatens to engulf whole city blocks and, like a gigantic anthill, gather into its cavernous depths great aggregations of humanity, there has sprung up in New York, its veritable stronghold, a notable building reminiscent of the architecture of a hundred years ago. The new American Wing of the Metropolitan Museum has been composed about the interesting old façade of the United States Bank, erected

between 1822 and 1824, which until a few years ago stood at 15 Wall Street, and from 1854 to 1914 housed the United States Assay Office. It was a happy thought to make this fine example of the classic style of a century ago the principal feature of the building given to the city by Mr. and Mrs. Robert W. de Forest, to contain the collections of American art.

One might consistently argue from the renaissance of this stately and dignified building, the tendency of architecture, as

of all the arts, to move in cycles, and when the pendulum has swung to the farthest limits, to return to more normal standards. Necessary as the skyscraper may be from the standpoint of business, and awe-in-

beauty is it architecture at all, and it is an encouraging sign of the times to see a desire to restore something of the old beauty whenever it is possible to leave the dollar out of the calculation.



CHARLES BULFINCH

BY MATHER BROWN

PORTRAIT PAINTED IN LONDON IN 1786

spiring as it certainly is to the ordinary beholder, we, nevertheless, are not quite ready to class these modern colossal structures as architecture in its most perfect and enduring form. The necessity of making available every inch of space results in most ingenious and even audacious strategy of design and construction, at which one gasps and wonders.

Architecture concerns itself with the beautiful roofing in and enclosing of spaces and is not to be computed by the rentals per square foot. Only so far as it achieves

The study of the refined and graceful old interiors in the American Wing will naturally inspire desire for a better acquaintance with our early architecture, and especially with the men who were able to produce a style of so much intrinsic beauty and genuine utility. People, in general, know much more about Colonial architecture than of the new style which appeared at the close of the eighteenth century with the establishment of American independence. When, after strenuous effort, a federal government was established which promoted the union





OLD SUMMER STREET, BOSTON, SHOWING NEW SOUTH CHURCH DESIGNED BY CHARLES BULFINCH

and stability of the several states, and prosperity began to be restored, a new and broader national outlook brought about radical changes in business and society. This was apparent also in the new style of architecture which took the place of Colonial designs, and may be called, for want of a better term, federal or national architecture. It was based mainly on the ideal of classical forms, not merely in the employment of the decorative details of the Adam Brothers but in the general adoption of the unity and abstract quality of the temple and rotunda construction. The common use of the term "Colonial," to include all the work down to 1820 or later, shows how little this fact has been recognized.

The classical revival was, it is true, a movement which had its beginnings abroad, but in the earlier embodiment of the ideal and the universality of its employment,

America took the lead. The Virginia Capitol designed by Thomas Jefferson, after the *Maison Carée* at Nîmes, preceded the *Madeleine* in Paris, first of the great temple reproductions, by twenty-two years. The American republic, which had renounced belief in the divine right of kings, turned naturally for its models to the ancient democracies of Rome and Greece. Classic ideals and standards touched every department of life in the new nation, whose revolutionary patriots—as the Cincinnati—lost no time in identifying themselves with the heroes of the Roman republic.

In the development of the classic style in architecture, individuals played far more important rôles than during the Colonial period. If Jefferson were the prophet of the new gospel, its earliest and greatest apostle was Charles Bulfinch. He was the first American to follow architecture as a



BOWDOIN SQUARE, BOSTON, A CENTURY AGO. BIRTHPLACE OF CHARLES BULFINCH  
IN RIGHT FOREGROUND



CLUB HOUSE, CORNER OF BEACON AND PARK STREETS, BOSTON.

CLUB HOUSE, CORNER OF BEACON AND PARK STREETS, BOSTON, CHARLES BULFINCH, ARCHITECT  
FROM OLD PRINTS



recognized profession, and originated and developed a remarkable movement, based necessarily on classic lines but at the same time distinctly American. No architect since his day has been honored with the reputation which he enjoyed at the beginning of the last century, and few have ever stood so prominently before the country at large.

Charles Bulfinch was born in Boston August 8, 1763. The old family mansion stood in Bowdoin Square, in the aristocratic West End. Son and grandson of two eminent physicians, he inherited every advantage of social position, education, and wealth. He graduated from Harvard College in 1781, fully intending to follow his father's profession. Fortunately for his native country, a trip to Europe when he was twenty-one proved a turning point in his career and directed his attention toward architecture. The first hand knowledge which he gained of the masterpieces of art stirred his sensitive nature to its very depths and opened up to him new vistas of beauty. We may take it for granted that he relied upon his pencil in order to carry away tangible reminders of the famous buildings he saw during his travels in England, France and Italy, and which doubtless inspired all his future work, though none now exist. Soon after his return from abroad in 1786, he began his great work as an architect in Boston, which he practically rebuilt during the period between 1790 and 1818, when he was called to Washington to rebuild the Capitol, which had suffered from the invasion of the British in 1814. The many public buildings, churches, and beautiful dwellings with which he adorned his native city so lavishly, all bore the stamp of his originality, perfect taste, and dignified style. In all his work, Bulfinch showed a remarkable quickness in catching a new idea, and a singular eagerness to understand and apply his art as the most advanced thinkers of his day understood and applied it.

There is one curve in Boston's "crooked streets" which was not made by that traditional planning board—the cows. Glancing down Franklin Street at the point where it joins busy Washington Street, one's attention will be arrested by the large, regular sweep of the buildings on the right. One would certainly notice it in any other city than Boston. This graceful curve is all

that remains to recall a genuine effort on the part of Bulfinch to introduce something of aesthetic beauty into Boston streets. Bulfinch designed the curve and built Tontine Crescent in Franklin Place, which was to the Boston of the early nineteenth century what the Fenway is to the present city. A map of London in 1804 shows no crescents. Bulfinch, when he was in London, may have seen a design by Robert Adam of semicircles of houses facing each other with a park space in the center, but the American architect was the first to actually carry out the plan in 1793. Tontine Crescent comprised sixteen three-story houses built in pairs, the steps of each pair running sidewise to the street and meeting upon a landing over a high basement. The end houses were brought forward beyond the line of the others as pavilions. The central building took the form of an ornamental archway and was carried higher than the rest by means of a low attic supported by columns and crowned by a pediment. A Palladian window occupied the space between the columns. These handsome residences were occupied by prominent Boston families until taken for business purposes in 1854.

To further develop this quarter of the town, Bulfinch built, in 1794, the first theatre in Boston, at the corner of Franklin Place and Federal Street. It was a detached building, with a graceful and appropriate design, and had more of the individual character of a theatre in its external aspect than those of the present with a narrow strip of façade crowded among shop fronts.

Bulfinch also showed his taste for quiet elegance in the construction of Colonnade Row, a long block of stately houses overlooking the Common, and extending from West Street to Mason Street. Slender columns of light gray sandstone, with Corinthian capitals, supported the balcony, which was carried along the front at the level of the second story and gave the Row its name. It furnished a harmonious setting to the old Tremont Mall and its double row of shade trees, and, with the Tontine Crescent, was not unworthy of comparison with the civic improvements Bulfinch had admired abroad.

In the development of his more ambitious and characteristic dwellings, Bulfinch in-





STAIRWAY, WOMEN'S CITY CLUB OF BOSTON

CHARLES BULFINCH, ARCHITECT

roduced the type of an elliptical saloon looking out upon a garden, after the French style, as in the house built by him for Harrison Gray Otis, in 1807, at 46 Beacon Street. Sometimes in a pair of symmetrical houses he placed a bay at either end of the front, as in the house long occupied by Prescott, the historian, at 55 Beacon Street. Bulfinch was distinguished for the judicious and graceful ornamentation of his mantles and chimney-pieces, so that they became the crowning features of his interiors, the virtual keynote of the scheme of furnishing and decoration, possessing exceptional beauty of line and proportion.

The Boston State House, with its gilded dome high in the air, poised in the right place over everything below, is the masterpiece of Bulfinch. It was built in 1795, when the architect was only thirty-two, but its design and beautiful proportions represented and upheld all the best traditions and ideals

that enter into the making of a great architect. Bulfinch brought all the skill and originality he possessed to the execution of this most important commission, and his success was the more remarkable since there was nowhere an existing model of the kind of legislative hall he was asked to build to represent the capitol of a democratic state. Though following the classic ideals of the architecture of his day, Bulfinch created a unique and beautiful type of governmental edifice, but at the same time distinctly American, and which, as architect of public buildings, he employed later from Augusta, Maine, to Washington. The prominent features of the State House are several flights of broad steps up the hill, a projecting arcade of the first story, with an open colonnade of single and coupled columns above, and a high, domineering dome. The most successful feature of the design is the colonnade with its unusual disposition of columns.

The beautiful Bulfinch interiors, the original Hall of Representatives, now the Senate Chamber, and the Senate Reception Room, must be visited to appreciate the full measure of the genius of Bulfinch. These old rooms are all in white, emphasizing their beauty of design, proportion, and decorative detail. They represent the perfection of the art of Bulfinch.

The New South Church which Bulfinch built in 1814 was the most beautiful of all the churches he designed in Boston, and became the model for many others in various parts of New England. With its Doric portico and lofty spire, it gave a note of distinction to exclusive Summer Street, its fine mansions surrounded with gardens where flowers opened and fruits ripened in the places now covered by great department stores and warehouses.

In 1818 Bulfinch was appointed architect of the National Capitol. It may be said, as truly as of any of the old cathedrals of Europe, that the Capitol at Washington is the work of many hands and many minds, of many mistakes and failures, but as we see it today, the great structure is impressive for its remarkable unity and beauty.

The design of the original building and the model from which it has grown to completion were the work of Dr. William Thornton, a talented and highly educated man,

but who had had no training in architecture. The original sketch for the Capitol which he submitted for the competition in 1793 won the prize for "its grandeur, simplicity, and convenience." Stephen Mallet, a professional architect, was employed to prepare working drawings and furnish estimates. This division of the work proved a constant source of trouble, for each architect intrusted to carry out Thornton's plan attempted to improve upon it. The invasion of the British in 1814 destroyed most of what had been completed up to that time. Bulfinch spent twelve years rebuilding the Capitol, and his work may be seen in any representa-

tion, showing clearly the east or the west front. The "central building," using the term in the sense in which it was used at that time, is well marked, and the portico at the west shows plainly the characteristics of the work of Bulfinch in the Boston State House. The Capitol remained as Bulfinch left it until 1851.

Bulfinch was peculiarly a Boston man, and his history and work are a peculiarly precious Boston possession, but his long and important work on the Capitol at Washington, in his later years, gives his distinguished career as an architect a national significance and interest.



ELYSIAN FIELDS

BY NAT LITTLE

AWARDED THE GOLD MEDAL AWARD (\$100) IN THE ANNUAL EXHIBITION OF  
THE FELLOWSHIP PENNSYLVANIA ACADEMY OF THE FINE ARTS—1925





COURTESY OF THE METROPOLITAN MUSEUM OF ART

THE BARNARD CLOISTERS—INTERIOR OF BUILDING WHICH CONTAINS MAJORITY OF EXHIBITS

## THE ACQUISITION OF GEORGE GREY BARNARD'S CLOISTERS AND GOTHIC COLLECTIONS BY THE METROPOLITAN MUSEUM OF ART

BY JOSEPH BRECK

*Assistant Director and Curator of Decorative Arts, The Metropolitan Museum of Art*

The Metropolitan Museum of Art has purchased George Grey Barnard's Cloisters and the important Romanesque and Gothic collections which have been assembled there by Mr. Barnard. The purchase includes the land on which they are now shown. The money necessary for this purchase has been given by Mr. John D. Rockefeller, Jr., and the amount paid in round figures is \$600,000. The purchase has been facilitated by the public spirit of Mr. Barnard who for the sake of retaining the whole collection in New York and transferring it to our Art Museum, has foregone the opportunity of realizing a larger sum by its dispersal.

The plans of the Museum for showing these collections are still to be made. They must be carefully considered. Presumably, however, at least for the present, they will be shown where they now are on Fort Washington Avenue and 190th Street as a Gothic annex or branch of the Metropolitan Museum. The location has the advantage and the disadvantage of remoteness. The advantage is that these collections, covering a particular development of Christian art, can be seen by themselves in appropriate surroundings apart from any other Museum exhibits. Thus shown they have an interest, and particularly an aesthetic interest which could not be obtained by showing them at the Museum



in connection with other collections. The disadvantage is inaccessibility except by motor, a disadvantage which will be removed by expected subway extension.

This is an addition to the Museum's collection of very great importance. By no other means could the Museum presumably at this time obtain so unique and so important a collection, illustrating as it does the development of Christian architectural and sculptural art from the Romanesque into the later Gothic period.

It seems plain that The Cloisters must be closed during the summer to enable the Museum properly to catalogue and possibly complete the installation of the collections. It is to be hoped that they may be opened in the autumn, perhaps only on particular days of the week. The collection must be safeguarded by special precautions and protected against the presence of any crowd of visitors at one time.

Mr. Joseph Breck, Assistant Director of the Museum, has prepared an article describing The Cloisters, which was published in the July Bulletin of the Museum, from which the following extracts have been taken.

ROBERT W. DE FOREST,  
*President, The Metropolitan Museum of Art.*

SOME twenty years ago, during one of his many long sojourns in France, the American sculptor, George Grey Barnard, was led by his admiration for mediaeval art to conceive the idea of acquiring a few examples of Gothic sculpture which he could bring back with him to New York for the instruction and enjoyment of his pupils. At this time the opportunities in this country to see original Romanesque and Gothic sculpture were practically nil. It was not until 1907, when the late J. Pierpont Morgan lent to the Metropolitan Museum the mediaeval section of the Hoentschel Collection, that a change came about, and not only the Metropolitan but other American museums began to assemble collections of mediaeval sculpture.

In the meantime, Mr. Barnard's plans had become more ambitious—nothing less than the creation of a Gothic museum, a collection which would be representative of European sculpture from the twelfth through the fifteenth century, unpretentiously but beautifully housed in a building and grounds of its own, where it would be freely available to all.

Mr. Barnard was not a man of means. His own creative work, through which he has won international reputation as a sculptor, made heavy demands on his time and energy. The project to establish here through his own efforts a shrine of mediaeval art might, therefore, to one who did not know the man, seem visionary in the extreme. But difficulties only served to fan the flame which burns in every true collector's heart. No sacrifice was too great;

no obstacle unsurmountable. His purse did not permit him, save on rare occasions, to buy second-hand from the big dealers in the European capitals. He became a discoverer himself. Taking as a center of operation the site of some ruined abbey or church, he would visit all the farms in the neighborhood, having observed that the fallen stones were often removed by the peasants to serve for one purpose or another on their farms. A pigsty might yield the slab of a crusader's tomb; an attic, some forgotten statue that once graced an altar or church portal.

Many artists have been collectors, but none more persistent, courageous, public-spirited than George Grey Barnard. It is, consequently, not surprising that he has done what he set out to do—that he has realized his vision! He has brought together a collection of mediaeval art second to none in this country; he has installed it in the building and grounds known as The Cloisters with sympathy and understanding; he has made it available to the public and secured its preservation. Truly this is an achievement of which any man may well be proud.

A plain, red brick building, decorated on the exterior with a few sculptures flanking a twelfth century portal, contains most of the collection at The Cloisters. A great Gothic arch, which once formed part of a fountain near Avignon and the unfinished cloister from St. Michel de Cuxa, adjoining the main building on the right, give a picturesque character to the grounds. The building is lighted principally by a large skylight provided with a velarium of tawny

canvas which modifies the light, giving to the interior the dim illumination characteristic of a Gothic church. The interior division of the building again suggests an ecclesiastical prototype, although there is no actual simulation of a church plan. The brick walls, ranging in color from deep rose to silvery gray, provide an admirable background for the sculpture.

At the entrance or western half of the building is erected the beautiful twelfth century capitals and columns from the Cloister of St. Guilhem-le-Desert. These support on three sides of the building a balcony upon which is an arcade composed of columns and capitals from a fifteenth century cloister at Trie. The central feature on the floor of this western half of the building is the sepulchral effigy of an armored knight from a fourteenth century tomb. Between the columns of the St. Guilhem Cloister and beneath the balcony other sculptures are displayed, and the balcony itself affords additional opportunities for effective installation. Particularly impressive is the monumental fourteenth century statue of the Virgin and Child, which stands on the balcony over the entrance.

The conspicuous feature of the northern half of the building is the little chapel where a remarkable early Gothic statue of Our Lady, in polychromed and gilded wood, is shown on a richly decorated altar. To the right, behind a partition wall in or against which are shown various sculptures and an Italian fresco painting of the Trecento representing Christ in the Tomb, is a doorway communicating with the Romanesque cloister from Cuxa of which as yet only part has been erected in the grounds, and a staircase leading to an upper room. On the left is a small room, a sacristy it may be called, containing small sculptures in wood and various enamels and works in metal. On this side is the staircase leading to the balcony which is balanced on the opposite wall by a pulpit with carved paneling of the late Gothic period. In front of the high altar is a fourteenth century marble tomb slab set into the floor.

Throughout in his installation Mr. Barnard has been particularly happy in avoiding set, obviously studied effects. There is a spontaneity, even a casualness, that lends not a little to the charm of the interior.

The collection numbers around six to seven hundred examples of sculpture, painting and other forms of art, mainly French in origin and of the Romanesque and Gothic periods. Of outstanding importance are the sculptured capitals and columns from the Romanesque cloisters of St. Guilhem-le-Desert and of St. Michel de Cuxa. The first is composed of forty-eight exquisitely carved capitals, mainly with foliage decoration, and of numerous shafts and abaci, many of which are sculptured. Especially fine is a large pilaster which may justly be considered from the beauty of its designs and the crisp vitality of its carving, a masterpiece of Romanesque art. The sculpture of this cloister is characteristic of the school of Provence at its best and probably dates from the second half of the twelfth century. Earlier in character are the forty capitals from the Romanesque cloister of St. Michel de Cuxa in southern France. With these capitals are many shafts, bases and parts of arches decorated and plain. The material is marble of a light rose color. The carved decoration of the capitals is conventional in character. Foliage motives, animals grotesque or real, and human heads are skillfully adapted to the shapes of the capitals and rendered with an economy of means, a directness and certainty of touch that give to these Cuxa sculptures high rank among the productions of the twelfth century in southern France. Also from Cuxa comes a monumental cross in the same beautiful pink marble.

Not less representative of architectural sculpture in the Gothic period are the twenty white marble capitals from Trie. Half of this cloister has been reerected in the public gardens of Tarbes. From the Cloister of St. Gaudens comes forty-eight marble capitals and columns of the fourteenth and fifteenth centuries.

These four series are exceptionally important not only for the interest of the separate pieces but also because their number permits the visitor to form an adequate idea of the beauty of the sculptured decoration of the great cloister courts characteristic of the mediaeval monasteries. Series of this kind can never again, in all probability, be exported from France. They give to the Barnard collection an unique interest.

Sculpture of the Romanesque period is

further represented at The Cloisters by several fine examples. Especially notable is the monumental torso of the crucified Christ, carved in wood and still retaining its original painting and gilding. This is a masterpiece comparable to the famous head of Christ in the Louvre given by Jacques Doucet in 1918. A seated Virgin and Child, in painted wood, of the Auvergne type and an altar frontal from the Pyrenees, a rare example of Spanish art, may also be noted among the Romanesque objects.

In sculpture of the thirteenth and fourteenth centuries, the great age of Gothic art, the collection is particularly rich. The large statue on the high altar of the Virgin and Child, remarkable for the preservation of the original painting and gilding, has already been mentioned as one of the finest in the collection. Another masterpiece already noted is the sepulchral effigy of a knight in armor. There are several remarkable statues of the Virgin and Child, an unusual group of St. Anne with the Virgin, and small statuettes of angels and saints. A stone relief of Apostles standing under an arcade with trefoil arches is part of an altarpiece of which the other half is in the Metropolitan Museum. Two Italian sculptures of this period deserve notice. A fine stone statue of an apostle presumably formed part of the series from the Chapel

of the College de Rieux, Toulouse, founded by Jean Tissandier, Bishop of Rieux from 1324 to 1348. Eleven of the series are in the Musee des Augustins at Toulouse. Characteristic of the mannered grace of fourteenth century sculpture is a seated statue in stone of the Virgin. It recalls the France-Flemish sculpture at Dijon dating from the close of the fourteenth century.

The realistic trend of late Gothic sculpture is exemplified in such notable works as a stone relief of St. Hubert and a small Pieta group in alabaster. The schools of the Loire and of Troyes are well represented in the collection. English alabaster reliefs, Flemish wood carvings, a few Spanish and Italian polychromed wood sculptures of the fifteenth and sixteenth centuries, and two large altarpieces of German origin add their interest to the collection. There are no tapestries at The Cloisters, but a series of paintings from one or more Spanish altarpieces of the fifteenth century and several panels of stained glass of the early Gothic and later periods bring their glowing color to the decoration of the walls.

These brief notes can give only a general idea of the scope of The Cloisters Collection and of its importance, artistic and archaeological. More detailed accounts will be given from time to time as the work of cataloguing proceeds.

## NEWS ITEMS

**A** BRILLIANT reception attended by painters and members of society marked the opening on July 1 of the Grand Central Galleries' exhibition held in the two galleries belonging to the Art Association of Newport, R. I. The reception was held in the Cushing Memorial Gallery, where the most important group was located, and was followed by musicales, teas, and dinner parties during the balance of the month.

Works by Sargent, Benson, Dougherty, Hawthorne, Lie, Brush, painters, and French, MacMonnies, Adams, sculptors, and many other artists were included in this exhibition, which was sponsored by prominent members of the summer colony. Among them were Mrs. William K. Vanderbilt, Mr. Harrison Morris, Mrs. E. T. Stotesbury, Miss Mabel Choate, Mrs. E. H. Harriman,

Mr. and Mrs. James Stewart Cushman, and others.

A notable memorial exhibition of the works of John Elliott opened in these galleries August 1, and will continue throughout the month.

A private collection of paintings valued at \$25,000 has recently been donated to the high school at Springville, Utah, by Dr. George L. Smart of Salt Lake City. This high school has a notable little art collection, brought together by the efforts of the students themselves, and referred to in an article by Mrs. Curran in the April number of this magazine. The recent gift, of 65 canvases, more than doubles the number already owned. Fifteen hundred persons attended the ceremonies connected with the presentation of Dr. Smart's gift.



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## CARS OR PICTURES?

IN A recent letter to *The Outlook*, C. Lewis Hind, the distinguished British art writer, called attention to the disappearance of the large picture from current exhibitions and in the dealers' galleries, and suggested as a cause the prevalent popularity of the motor car. "The Anglo-Saxon," he said, "is not usually an art-loving creature, and many individuals prefer the unworthiest of cars to the worthiest of pictures." Discussing the matter with a London dealer he was told that whereas a generation ago a merchant prince would at this season debate with his wife the purchase of a Leighton or an Alma Tadema, today he considers instead the acquisition of a Rolls Royce or a Daimler. Further diagnosing the situation, Mr. Hind suggested that the public had been scared by the extravagances of the modern movement. "The pictures condemned," he said, "by the elder official painters are applauded by the free-lance younger critics, therefore the public does not know what to believe and turns its attention to something else." In short, it seems to be his conviction that the present quarrel between conservatism

and modernism has helped to give the motor car ascendancy over art.

Some years ago Mr. Hind was one of the advocates of modernism. It is therefore extremely interesting and significant to find him writing as he does at this time: "I am tolerably catholic in my art tastes, but I must admit that I feel little pleasure in the work of those artists who take pride in discovering beauty in the horrible."

Despite automobiles, moving pictures, and, in England, high taxes, however, the outlook for art is by no means completely discouraging. Many undoubtedly are acquiring pictures today—small pictures—who gave no thought to them a few years ago. While regretting the disappearance of the large subject picture, Mr. Hind himself declares the fact that the demand for the small picture is far greater than it ever was before. "Things adjust themselves," he says, "and since we are beginning to adapt ourselves to small houses with small wall space there has arisen a vogue for small pictures—the lyric. They abound, they sell, they are within the range of the slender purse. The demand for lyrics, to use a term employed in the city, is healthy. This means that for the one man who in Victorian times bought an epic, one hundred today are buying lyrics." And, philosophically, he concludes: "Perhaps there is more joy to be obtained from a dawn or a sunset in paint than from a representation of Milton dictating 'Paradise Lost' to his daughter."

From our point of view this is indeed an encouraging sign. The big, lumbering canvas which was painted primarily for exhibition had little permanent interest. Unless it told its story superbly, once telling was sufficient. But the little lyric which can be taken into the home is an endless source of pleasure, changing with each changing light, opening perpetually a new vista.

"Twenty years from now," said a layman who is closely in touch with contemporary life, "the moving picture and the automobile will not satisfy the people as they do today." Then, perhaps, they will turn to art. Is the turning already foreshadowed?

The Cincinnati Art Museum is to have a new wing, to house the Emery collection. Mrs. Thomas Emery recently gave \$300,000 for its erection.

## NOTES

THE CHICAGO  
GALLERIES  
ASSOCIATION

The Municipal Art League of Chicago has completed a plan for a Chicago Galleries Association which it proposes to open in the fall for the purpose of establishing more widespread contact between the artists of the community and the many homes which would be beautified by their paintings, sculpture and other types of artistic production. The plan resembles that of the Grand Central Galleries of New York, but differs in certain essential respects, as, for example, the method whereby the artist members' works become the property of the lay members. The first trustees of the Galleries Association were appointed from the League's board of directors. The assets and entire management of the Galleries shall be vested in this board of trustees, which shall elect the executive committee from among its number, and shall be self-perpetuating. Professional artists are not eligible to membership upon either the board or the executive committee, and no member of either is to derive any profit from his office. The trustees shall invite artists and laymen to membership and shall determine the number of invitations to be extended. Only artists resident and working in Ohio and states farther west are eligible to membership.

The plan contemplates 150 lay members invited for a three-year period, each member to pay \$200 annually, for which he will receive one painting during the period, worth more, generally speaking, than the total amount paid in, since the artist members are willing to take a sporting chance among themselves of having a certain number of their best pictures "sold" to the lay members in return for the latter's financing of the Galleries.

The artists, too, are invited to membership for a three-year period, and are to pay into the galleries \$20 annually for their affiliation, which funds shall be used entirely for advertising their works of art. The only other obligations are those connected with the distribution of works among the lay members.

Biannual exhibitions will be held at the Galleries, in which every artist member is expected to exhibit one or more of his best

paintings. Upon the assumption that the Galleries have 150 lay members, \$5,700 in 15 purchase prizes will be awarded at each show by a jury selected by the trustees. In addition there will be 10 honorariums of \$200 each. These amounts may be increased or diminished according to the number of lay members to be provided with pictures; and if the business of the Galleries permits, the prize amounts may be permanently increased. Twenty-five lay members, chosen by lot, will be given the opportunity at each show to select one picture from the entire exhibition, including the 15 prize pictures, each layman to choose in the order in which his name may have been drawn. An honorarium will be paid to each artist, not a prize winner, whose picture is chosen by a lay member. After an artist has taken one prize, he is not obliged to enter the competition again during the remainder of his period of membership, and shall not be subject to have his picture taken for an honorarium more than once during the period unless he so desires. Sculptor members will pay the same annual fee to the advertising fund as the painters and will have the same or similar privileges, but will not be required to have their works taken by the lay members.

The Galleries will be equipped for the continuous exhibition and sale of the works of artist members, including one-man shows, and commissions upon sales will not exceed 25 per cent. There will be, in addition to the main gallery exhibitions, a circulating department of small pictures, 18 x 20 or 20 x 24 inches in size, lightly framed, these pictures to be taken from the Galleries by the subscribers to this department for retention in their own homes, as books from a circulating library, for thirty or sixty days, then returned to the Galleries in exchange for another small picture. These pictures are not to exceed \$300, and each is to be accompanied by publicity material designed to arouse the interest of the subscriber therein. Subscribers to this department will pay \$10 annually, and it is planned to invite 1,000 to membership and to maintain a waiting list. The artist members of the Galleries shall furnish a certain number of small pictures for the circulating department upon request, and the trustees may even invite artists to become members of this department only. All paintings therein

will be photographed for instantaneous location.

AT THE Art Institute of Chicago, which has lately been issued OF CHICAGO gives evidence of marked progress on the part of the museum during the past year. Nearly one and one-third million dollars have been expended in excavations for new buildings, in construction work and in installation. This expansion is found necessary in order to keep pace with the accessions and new treasures which are constantly being acquired through gift and purchase.

The total membership of the Art Institute is now 14,132, a gain of 1,112 over that of the year 1923.

The Friends of American Art of Chicago have presented to the Museum during the year three important paintings—the "Selectmen of Provincetown," by Charles W. Hawthorne; "Light and Shadow," by John W. Norton; and "Washday in Spring," by John R. Grabach. A painting by Albert Besnard entitled "Near the Shores of a Lake" was given by a private individual, who also gave the sum of \$5,000 for the purchase of another painting.

The installation of a number of Period Rooms in the south end of the Hutchinson Wing has added materially to the interest and educational value of the Museum. Included in the number are a Jacobean room, a Georgian Room, a Deal Room, a Dutch or Frisian Room, a Regence Room and a Gothic room. These rooms, with but one exception, were the gifts of residents of Chicago and were furnished as memorials to members of their families.

The Ryerson Library records 80,000 readers during the year and the addition of 1,111 new volumes, making a total of 17,895. From this branch of the Institute 48,191 lantern slides were lent to twenty-two states and to Canada; and nearly 12,000 photographs were sent to various places. The Burnham Library of Architecture acquired 260 additional volumes during the year, making a total of 3,835.

In the annual scholarship competition of the School of the Art Institute, held at the end of the school term, the following awards were made: The William M. R. French

Memorial Scholarship of \$1,000 for travel and study in Europe to Elizabeth Hazeltine; The Bryan Lathrop Scholarship of \$800 for travel and study in Europe to J. Theodore Johnson; the John Quincy Adams Scholarship of \$750 for travel and study in Europe to Thomas Lawson Blackmon; and the American Traveling Scholarship of \$125 to Electra Papodopoulos.

Mr. Edward B. Butler, a trustee of the Art Institute, sailed for Europe in June. It is his intention to spend some time in France, where he will meet Mr. Karl A. Buehr, and in his company go on a painting expedition.

The Art Institute of Chicago recently received \$50,000, being named a beneficiary under the will of Abraham G. Becker.

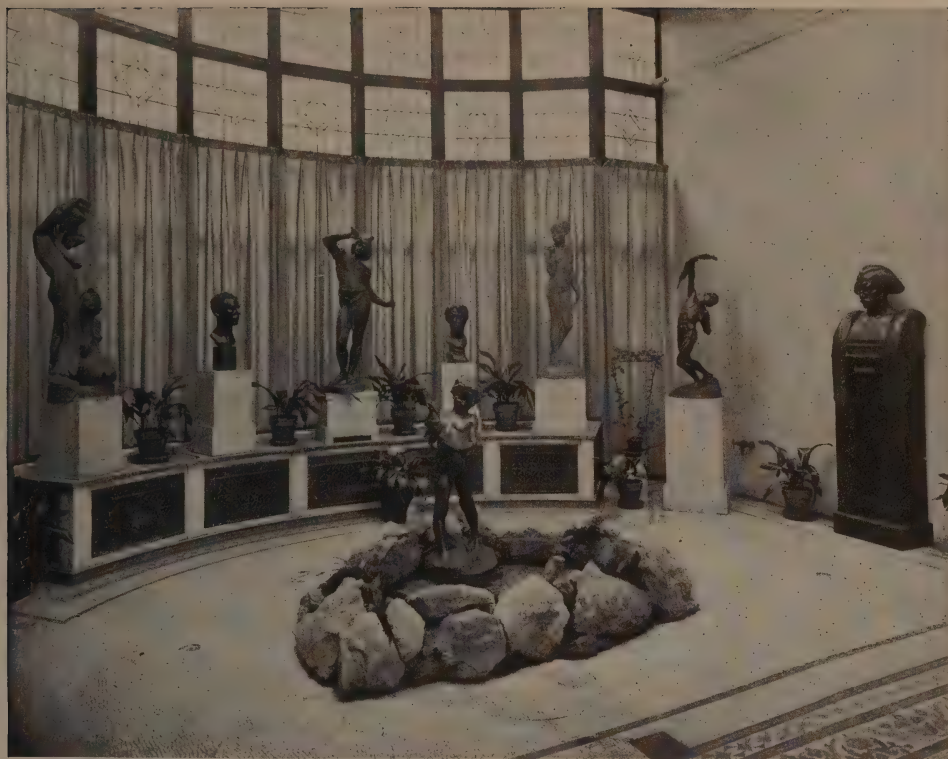
The largest graduating class in the history of the Art Institute School, including 94 students, received diplomas on June 19. In addition, the degree of Bachelor of Art Education was conferred upon 14 graduates of the Department of Teacher Training who had finished the prescribed four-year course with specialization in art education.

Wellington J. Reynolds, a member of the faculty of the Art Institute School, was awarded the Silver Medal of the 1925 Paris Salon of the Societe des Artistes Francais, for his painting "Ave Maria." Mr. Reynolds sailed for Europe in June.

MURAL PAINTINGS	A competition for the design of a mural decoration for the Massachusetts State House in Boston, has been
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announced by the Art Commission of the Commonwealth of Massachusetts. It is open to any artist born in that state or who may have been a resident there for five or more years, or who was a member of the 26th Division between July 25, 1917, and April 29, 1919. The spaces to be decorated are the large panel on the east wall of the House Lobby, 9 x 5 feet, and two adjacent side panels, 9 x 3½ feet. The central panel must picture the decoration of the regimental colors of the 14th Infantry by General Passaga of the French Army at Boucq, France, April 28, 1918. Since a certain degree of authenticity is desired in this panel, photographic data of the incident and blue prints of the panels are available for applicants. The side panels may be treated





#### SUMMER EXHIBITION OF SCULPTURE AT THE BALTIMORE MUSEUM OF ART

THE FOUNTAIN FIGURE IS "BOY AND FROG" BY EDWARD BERGE, LENT BY THE FRIENDS OF ART; THE OTHER PIECES, BEGINNING AT THE RIGHT, ARE "PADEREWSKI" BY MALVINA HOFFMAN, "PHYDIPIDES" BY HANS SCHULER, "GIRL WITH FROG" BY ALVIN MEYER, "HENRY HARLAND" BY EPHRAIM KEYSER, "THE PAGE" BY EPHRAIM KEYSER, "PANETTA" BY JOANNE GICHNER AND "AN EGYPTIAN WATER MAIDEN" BY ALVIN MEYER

in as free and symbolic a manner as the artist desires.

The artist who is awarded the commission to carry out the work will be paid \$7,000. Those whose designs are second and third, in the estimation of the judges, will receive \$500 and \$250 respectively.

Projects must be submitted by November 1, 1925 to Gen. A. F. Foote, Chairman of the Commission, Room 24, State House, Boston, from whom further information may also be obtained if desired.

Mural paintings by George Laurence Nelson were unveiled at Public School No. 40, Bronx, New York City, on June 23. The children themselves, aided by their principal and teachers, had raised the funds for the painting of these murals, by giving musicals, operettas and other entertainments for which tickets were sold.

The paintings, consisting of four panels entitled "The Winged Book," are symbolic

of the development of the child's mind. One panel on the rear wall of the stage in the assembly hall shows three children grouped about a teacher who is opening a large winged book, representing the freedom knowledge gives the mind, through the noble work of educators of the young. The three panels above the stage contain in their lower planes on the vertical wall, figures fictitious and historical, revealing literature's multiple aspects. The upper planes of these three panels are on the ceiling and present still another allegory of the Present and the Future in a setting of clouds.

These mural paintings were approved by the Art Commission of New York City and by the Board of Education.

Notable mural paintings by Jules Guerin have been placed above the columns on the walls of the main banking room of the Illinois Merchants Bank Building, in Chicago. The paintings present symbolically

the nations of the world, each with its characteristic industry or achievement. Between the groups of figures is seen a background composed of buildings of the World's Columbian Exposition done in a lower key to give the figures their suitable prominence.

The presentation and unveiling of the mural painting "Maryland" by Lee Woodward Zeigler, in the lobby of the Maryland Institute, was the feature of the Institute's centennial anniversary celebration June 2.

The painting represents a pageant of many figures, allegorical presentations and portraits. In the foreground are seated figures signifying the four departments of the Institute—painting, sculpture, architecture and the mechanic arts. Beyond them Maryland passes in triumphal procession, led by the spirit of Youth and guarded by the spirit of Chivalry, followed by other spirits and likenesses of the state's famous sons: founders, governors, heroes of various wars, writers, artists and others who have contributed to her fame and welfare.

Twelve large mural paintings by John W. Norton were dedicated at the 78th commencement exercises at Beloit College, Wisconsin, on June 20. These paintings depict the evolution of man from the stone age to the present and are placed on the walls of the Logan Museum, a gift of Frank G. Logan, a vice-president of the Art Institute of Chicago. The artist, who is an instructor in the Art Institute School, has been engaged in this work for two years.

A committee has recently been appointed by the OFFICE IN CHARGE OF PUBLIC BUILDINGS AND GROUNDS to pass upon gifts of furniture and furnishings for the White House, with the object of preserving therein only the best specimens of American art and of maintaining the interior of the building in keeping with the original design. The committee consists of Mr. Robert W. de Forest, President of the Metropolitan Museum of Art and of the American Federation of Arts; Mr. William Adams Delano, one of the leading American architects and a member of the National Commission of Fine Arts; Mr. Francis C. Jones, Secretary of the

National Academy of Design; Mr. Charles A. Platt, architect of the Freer Art Gallery in Washington, and of many other notable public buildings and private homes in cities throughout the country, also an officer of the American Institute of Architects; Mr. R. T. H. Halsey, Chairman of the Committee on American Decorative Arts at the Metropolitan Museum of Art; Mr. Luke Vincent Lockwood, author of one of the best known works on American colonial furniture and a recognized expert on this subject; Mrs. Harold Pratt of New York, one of the leading members of the Garden Club of America; Mrs. Miles White, Jr., of Baltimore, a well known collector of American colonial furniture and furnishings; and Major Oscar N. Solbert of the Department of Public Buildings and Grounds.

The work of redecorating certain parts of the White House is being done this summer under the direction of Mr. Halsey. It is made possible through the appropriation of \$50,000 made during the last session of Congress for this purpose.

THE ATLANTA EXHIBITION  
The Second Annual Exhibition which the Grand Central Galleries held in Atlanta, Ga., the last two weeks in May, sponsored by the art committee of the Chamber of Commerce and the Atlanta Art Association, was a tremendous success, surpassing that of last year. Between 40,000 and 50,000 people, including large numbers of school children, viewed the display, which was admission free, as the expenses were met by a privately subscribed fund. The exhibition occupied nearly three floors of the Atlanta Biltmore Hotel and was composed of 300 paintings and 150 pieces of sculpture. Fourteen sales and six portrait commissions resulted, the sales including two paintings each by Paul Dougherty and J. Olaf Olson, and one by each of the following: Nicolai Fechin, Ben Foster, Julius Rolshoven, W. Elmer Schofield, John F. Carlson, Wayman Adams, Harry Watrous, F. C. Frieske, and Percival Rosseau, and a bronze by Edward Berge. The combined sales for this and last year's exhibitions exceeded \$100,000.

Varied programs and social events arranged in conjunction with the exhibition heightened its interest. In honor of the



manager and artist members of the Grand Central Galleries who visited Atlanta at this time, a banquet was held the opening night of the exhibition and was attended by about 500 people, the mayor of the city and the governor of the state among them. For the next four afternoons, artists lectured and made crayon drawings or otherwise entertained large audiences. John F. Carlson displayed his versatility by rendering a group of songs, Wayman Adams made a portrait sketch of ex-Governor Slayton, and several others participated in the programs. Dudley Crafts Watson gave five lectures. The artists and Mr. Watson also addressed business men's clubs. Thousands of school children who attended the exhibition wrote compositions about their favorite pictures.

Plans to finance the building of a public art museum are being formulated. Between \$250,000 and \$300,000 is the estimated cost, of which the Atlanta Art Association already has \$50,000. The Association also possesses about 25 paintings, a nucleus for the city's permanent collection.

ART IN ST. PETERSBURG, FLORIDA

The organization of a junior art club was the outstanding achievement of the Art Club of St. Petersburg, Florida, for the season just closed, which completed its sixth year. The idea and desire for this club emanated from the pupils themselves, induced by the Art Club's regular observance of "students' day" during each fortnightly exhibition brought to the city. The students from the public and private schools were invited to view each exhibition by classes under the teachers' supervision, and to hear talks by art instructors in conjunction with the exhibitions; and art reviews and lessons were conducted in the classrooms by the teachers. These endeavors created so much interest among the high school students, that they sponsored an exhibition of reproductions of paintings and sculpture in the high school auditorium, charging a small admission fee to obtain proceeds for the purchase of pictures. Not only were they enabled to buy several pictures themselves but also were presented with a number by various clubs and individuals. It was then that the idea of the junior art club originated. Officers of the St. Petersburg Art Club were

made honorary supervisors of the juniors, and Mr. George Inness, Jr., was made an honorary member. The student members began to attend the meetings of the Art Club and to take an active part.

Numerous exhibitions were brought to St. Petersburg and sponsored by the Art Club. These included one-man shows, marines by Frank H. Benson and landscapes by George Inness, Jr.; works by Henry S. Eddy, members of the Southern States Art League and others; a group of illustrations by Marshall Frantz for the Hearst publications; a collection of illustrations and paintings assembled by the New Rochelle Art Association, which contained works by such well-known artists as Norman Rockwell, Coles Phillips, J. C. Lyendecker; baby pictures by Maude Tousey Fangel, in water colors and brown crayon; and 50 cartoons by Herbert Johnson, cartoonist for the *Saturday Evening Post*. Many works of art from these exhibitions were purchased by residents of St. Petersburg, and several were presented by the purchasers to the Art Club for the permanent collection it is starting.

The final exhibition of the season was one of pictorial photography.

Every meeting of the Art Club is featured by talks by one or more good speakers, representing every field of endeavor, and musical selections. George Inness, Jr., M. L. Blumenthal, and "Hy" Mayer were the artists who spoke at meetings during the past season.

THE MUSEUM OF FINE ARTS, BOSTON

The Museum of Fine Arts, Boston, has in process of erection a new wing for Western Art. It is estimated that the building will be completed early in 1926, and that the installation of objects and of colonial and foreign rooms will require an additional six months, so that this section of the Museum will probably be opened to the public the following autumn.

Mr. Edward Jackson Holmes has been appointed director *pro tempore* of the Museum, without salary. Mr. Holmes has been for some years a member of the Committee on the Museum and Chairman of the Visiting Committee to the Chinese and Japanese Department. He has been a member of the Board of Trustees since



1910, during which time he has been instrumental in securing for the Museum collections, objects of distinguished merit.

Mr. Ashton Sanborn, who has been for several years Acting Librarian of the Museum, has lately been appointed Secretary, to succeed Mr. Benjamin Ives Gilman.

A notable exhibition of paintings, water colors and drawings by the late John Singer Sargent was held at the Museum during June. This was preliminary to the comprehensive Memorial Exhibition of Mr. Sargent's work which will be held at the Museum during the autumn, when the mural decorations completed for this building just before his death, will be unveiled. These decorations are designed for the ceilings of the vault over the main stairway and of the gallery-corridors adjacent to the stairway and for the lunette over the entrance to the Library.

In this connection it is interesting to know that through the generosity of Sir Joseph Duveen a new Sargent wing is being added to the Tate Gallery of London. This will contain all of the Sargent paintings in the possession of the British Nation, including, it is understood, the Wertheimer portraits from the National Gallery, the portraits of Lord Ribblesdale and Ellen Terry, and the painting entitled "Carnation Lily, Lily Rose."

SCHOLARSHIPS AND AWARDS, MINNEAPOLIS INSTITUTE OF ART

The Ethel Morrison Van Derlip Fund of the Minneapolis Institute of Arts has afforded the school numerous advantages during the past year. Outstanding among these were the library appropriation, \$1,000 for books and \$500 for shelving; a contribution of \$1,000 toward the expenses of a sabbatical trip for Mr. Charles S. Wells, the school's instructor in sculpture, who left for two months in Europe immediately after the close of summer school; and the Ethel Morrison Van Derlip Traveling Scholarship, awarded this year to Nadine Evers, for her four years' work in interior decoration. The graduates who won this scholarship in 1923 and 1924 are still in Europe continuing their studies.

In addition to these provisions, a lecturer was engaged to give a course on interior decoration in the day and night schools;

and Miss Mary Elizabeth Hyde, of the staff of the Columbus Art School and the Chicago Art Institute's Summer School, was secured for the Minneapolis Institute's Summer School, where she has been giving a course in teacher training for public school education in art.

A series of Twilight Teas with musical programs by different soloists, was also provided by the fund, and was so much appreciated by the student body that a similar course is planned for next year. A tapestry-woven Chinese skirt was added to the school's permanent collection.

The Summer School of the Minneapolis Institute of Arts has just closed its six weeks' session, during which indoor and outdoor classes were held in figure and still life painting, mural composition, modeling and sketching, design, wood block printing, batik, etc., as well as the new course by Miss Hyde, which was an innovation.

THE AMERICAN ASSOCIATION OF MUSEUMS

The American Association of Museums was organized in 1907, but only two years ago did it establish national headquarters. The projects which have been successfully initiated or brought to completion during the past year were set forth in the report of the Secretary, Mr. Laurence Vail Coleman, presented at the Association's convention at St. Louis in May and now printed.

Chief among these achievements is the building of a museum in Yosemite National Park, which is soon to be transferred to the United States Government. The Association's Committee on Museums in National Parks received from the Laura Spelman Rockefeller Memorial in July, 1924, grants of \$70,500 for the Yosemite Museum and \$5,000 for the investigation of museum needs in other national parks.

The report of the survey made last year of industrial museums in Europe by Prof. Charles Richards, Director of the Association, is now in the hands of the printer and will soon appear as a book entitled "The Industrial Museum."

The promotion of small museums was the purpose of three field trips by the Secretary, which included visits to more than 200 museums in 85 cities of 24 states, from coast



COURTESY OF MERCERSBURG ACADEMY

CALVIN COOLIDGE, JR.

BY RICHARD S. MERYMAN

PRESENTED TO MERCERSBURG ACADEMY BY THE STUDENTS AND INSTRUCTORS DURING THE  
PRESENT YEAR. UNVEILED WITH APPROPRIATE CEREMONIES JUNE 2, 1925

to coast and from Canada to Mexico. This extensive survey was made possible by a grant from the Carnegie Corporation; and resulted in the crystallization of a definite program for small museums, and in local service rendered in the case of the establishment of the Museum Association of Oregon. This field work made plain the need for a comprehensive handbook of museum methods. Accordingly the Secretary has prepared such a book, "The Manual for Small Museums," in 45 chapters, which will appear shortly, its publication having been financed

by a grant of \$1,500 from the Carnegie Corporation.

Four other new undertakings have received grants during the year. The commission appointed by the Hon. Herbert Hoover, Secretary of Commerce of the United States, headed by Director Richards, to attend the International Exposition of Industrial and Decorative Arts in Paris this summer, received from the General Education Board \$21,000 for its expenses, \$10,000 to bring back a representative collection of the finest examples of such art for

exhibition in the principal museums of this country, and \$1,000 to develop and circulate collections of the best examples of American textiles, ceramics and other objects of industrial art. A study of museum fatigue by Prof. Edward S. Robinson of the University of Chicago, with the help of the Art Institute there, has been made possible by a grant of \$2,500 from the Carnegie Corporation.

Two regional conferences were held in the fall of 1924, one in Worcester, Mass., for New England, and the other in Milwaukee, Wis., for that state. An extensive tour of southern states in the interest of regional cooperation was made by Laura M. Bragg, director of the Charleston Museum.

Membership in the Association has reached a total of 784 institutions and individuals.

The collections of the John  
Herron Art Institute of  
Indianapolis have recently

been enriched by the addition of two gifts from the Friends of American Art of that city. These are a marble bust, "Fragment," by Attilio Piccirilli, drawn by choice at the Grand Central Art Galleries in New York, and a "Portrait of Margaret MacKittrick" by Abbott H. Thayer. These bring the total of gifts received from the Friends of Art to thirteen, all of which were assembled and shown in the galleries of the Art Institute during June as a special exhibition.

Other special exhibitions held in these galleries during June were an International Exhibition of Water Colors selected from the exhibition held in Chicago during the Spring; Portrait Prints from the collection of Edward B. Greene of Cleveland, Ohio; Silver by George Jensen; and the Annual Exhibition of work by students in the Art School.

The National Educational Association met in Indianapolis from June 28 to July 4. The Art Institute cooperated with the committee for the entertaining of delegates, and the Museum was held open for special meetings.

The summer sessions of the Art School are again being held at Winona Lake, Indiana. The term extends from June 22 to August 1. Classes are being conducted in Landscape, Decorative Composition and Poster Work, Showcard Lettering and Outdoor Advertis-

ing, Stage Craft and Interior Decoration, and Methods of Teaching Art and Lesson Planning.

#### ST. LOUIS NOTES

The exhibition of sculpture by Ivan Mestrovic, which opened the first of July at the City Art Museum, is to continue on view during August. The most impressive exhibition held there for some time, it occupies three large galleries, both floor and wall space. There are monumental works and delicate reliefs which combine realistic representation with conventional form and mass. Portraits, religious and imaginative subjects and interpretations of Jugo-Slavic history executed with great facility by this master of technique in marble, bronze, wood and plaster, compose the exhibition.

The Educational Department of the Museum announces for the summer a Museum Hour for grown persons which met with such good response that it will be continued through the winter. It was initiated as an experiment because of the large number of adults who attended regularly the children's story hour.

The attendance at the City Art Museum for the year ending April 30 was 311,644. The number reached through the Educational Department was 17,467, a gain of 80 per cent over the previous year. Five hundred and fourteen talks were given to classes, clubs and special groups on the collections and special exhibitions.

The Art Room of the Public Library held an exhibition during July of original drawings for cartoons by Dan Fitzpatrick, cartoonist for the *St. Louis Post-Dispatch*. It attracted unusual attention not only because of the news interest expressed but also because of the excellent technique and skill in execution. Fitzpatrick's line is wonderfully expressive and the suggestion exceptionally direct.

Color prints, wood blocks and etchings by Elise Lord have been on view at the Noonan-Kocian gallery. Healy's exhibited recently the work of Dawson Dawson-Watson. The collection included mainly scenes of the Grand Cañon and New England landscapes. The Shortridge Galleries displayed in July still life paintings by Kathryn E. Cherry. The Principia School held an exhibition of



paintings by Mrs. Cherry in June and thirteen canvases were sold.

The summer session of the St. Louis School of Fine Arts commenced June 6, with Victor Holm, June Butler, and H. C. Ellison, instructors. Ground was broken for the new art school building on June 23. The school expects to be in its new quarters by May, 1926. M. P.

Another annual exhibition of the work of the Fellows ACADEMY AT ROME has come and gone. It included about 175 works and was inaugurated on the morning of the 16th of May in the presence of the King of Italy, the American Ambassador and the members of the Academy. In the afternoon the exhibition was opened to the public, 450 people attending, and a program of the works of Randall Thompson and Wintter Watts was given in the dining room of the main building. About 300 guests attended the concert, which comprised a suite for piano and five odes of Horace for mixed chorus, by Randall Thompson; two Hawaiian songs by Watts were sung by Luigi Mardi. The Choir of San Salvatore in Lauro gave the odes of Horace under Thompson's direction. It was such a strenuous affair that next year we believe it will be better to have the exhibition spread over three days. The exhibition was unusually good. We are keeping it in place for Mr. E. H. Blashfield to see—he is expected any day.

The distinguishing feature of the show was the display of one of Mr. Blashfield's executed mosaics, laid out on the Common Room floor. Lascari, who has this work in charge, showed portraits and figure compositions. Messrs. Marceau, Bradford and Camden, architect, painter and sculptor, had the prize design, a memorial chapel. Marceau has twice been a member of a winning collaborative team.

The French Academy and the English School have also had annual exhibitions. It is interesting to compare the tendencies of the artists in these institutions with those of our Fellows. Some day, perhaps, there will be a combined exhibition of the work of all these talented young men.

Professor Kelsey has returned from Carthage, where his assistants have just success-

fully terminated the excavation of a concession. He has gone to London; then he will return to Ann Arbor for a few months.

We were fortunate in receiving the news of the collaborative prize award in time to announce the winners to the public at the beginning of the exhibition.

During the first days of the month of June, Gorham P. Stevens, Director, attended an archaeological gathering in Tripoli. The Governor of Tripoli invited about fifty representatives from approximately a dozen different nations to be his guests in Tripoli and to see, in addition to Tripoli itself, which is very interesting, the important excavations which he is making at Sabtahra and Leptis Magna.

All Rome has been treated to a most unusual sight, namely, the illumination of the dome and the Piazza of St. Peter's. Thousands of electric lights and flickering torches vied with one another in producing a gorgeous effect. The great dome fairly vibrated with life.

G. P. S. and F. P. F.

The visitor draws a deep breath of delight on entering the retrospective exhibition of French landscapes at the Petit Palais in the Champs Elysees, one of the most important held in Paris for a long time and covering a period of almost three centuries. The nearly 700 paintings and drawings in this collection were gathered with difficulty by M. Henry Lapauze, director of the Petit Palais, who unfortunately died just before his exposition opened. Pictures were lent by the King of England, the Prado Museum of Madrid, many Parisian, and French provincial and foreign museums, and private collectors, with the result that we have a more or less complete history of French landscape painting from Poussin to Corot. It would be impossible to enumerate here the chief beauties of this Exposition. The Poussins and Lorraines naturally take first place with their regal perfection; but we find pictures of landscapists little known to the Multitude which are at once a surprise and a joy. Pater's "Fête Champêtre," for instance, belonging to Sir Joseph Duveen, a miracle of color, soft brilliance and distinction, not to mention even greater qualities; Gaspard Dughet's "La Cascade

de Tivoli," belonging to the Duke of Devonshire, a small painting perhaps a foot and a half in diameter, in a round gilded frame, upon which one could look for a lifetime, without tiring, so satisfying is its complete, jewel-like beauty. Dughet was the brother-in-law of Nicolas Poussin and assumed his great relative's name, but did not copy his work except when ordered on that formula. He was himself more of a realist than Poussin, but such a realist! Corot is represented by twenty-one paintings, but one retains the impression that it is not enough. The Louvre has not lent any, and America has not contributed to this collection, owing, perhaps, to its distance away. But there are admirable specimens of Corot's earlier manner, considered by some critics his best.

At the Bibliothèque Nationale in the Rue de Richelieu there is at present an exhibition of oriental manuscripts, precious metals, coins, gems and ivories which is worth seeing. There are Persian and Arabian manuscripts discovered and brought to France by Antoine Galland, the French translator of the Arabian Nights, and other treasures brought to Paris by ambassadors and learned travellers.

The wittiest salon in Paris is that known as "L'Araignée," organized by the artist Gus Bofa, who explains that after six years of existence his society does not know yet why it was formed, all the members being ferocious individualists, ready for any anarchy and logically opposed to union with order. This club has no rules, no administration, and no one knows why it is called "The Spider," but, as the founder explains, it is, after all, convenient to have a name of some kind. He also explains that it is the sort of salon where an unknown and undesirable artist may sometimes appear just before the vernissage, hang his picture on the wall without anybody interfering with him, and return several hours later to take down his picture and depart in silence. His name will never be known, nor why he came, nor why he went away. "Such is the singular atmosphere of this salon." Despite this nonchalant tone, the "Araignée" is one of the most interesting "modern" expositions, and Bofa, Pascin, Hermine David, Touchagues, Van Dongen and Chana Orloff (sculptor) exhibit there. It is not exactly a salon for the "jeune fille."

The Exposition of Decorative Arts is in full swing. Day after day new pavilions of the different countries are inaugurated with official ceremonies, that of the Soviet government having resulted in a fight between the police and a small communist mob stationed conveniently in the vicinity. The Minister of Public Instruction, M. de Monzie, was insulted and left in disgust before the completion of the affair. The public was scandalized. M. Krassine, Soviet Ambassador, apologized, of course; but the many critics who inveigh against the policy of having recognized these dubious citizens as a state vented their irony to the full.

There are differences of opinion regarding the lighting of the Exposition. An American lighting expert told me that it is not modern enough (sic)—that, for example, the use of crude bulbs to outline buildings is not done any more in the highly advanced circles of modern lighting in America, which probably has the last word to say on that subject. But many observers find the Exposition at night a fairy spectacle, on land and water. There is always a rose-colored luminosity above Paris at night, but the sky over the Exposition grounds is now fiery. At present the exhibitions of the elegant dressmakers are almost overshadowing the other "arts," and there are sartorial fêtes of all sorts. At the Grand Palais troupes of actors and actresses from all the Parisian theaters took part in a sumptuous night festival, along with piquant "mannequins" from the big dress-making establishments clad in every extreme of beauty and fashion.

It might be useful to call attention to a new book published by Hachette, entitled "Pour comprendre l'art décoratif moderne en France," with 515 illustrations, written by H. Verne and R. Chavance, which gives a complete idea of its subject. It costs 20 francs here.

The painter, Frank M. Armington, and his wife, Caroline Armington, who have worked for twenty years in France, are showing at the Le Goupy Gallery their new paintings and etchings of scenes in Paris and the French provinces, sensitively interpreted.

They expect to exhibit in America in the fall and winter.

Norman Bel-Geddes, the producer of Mercedes de Acosta's play, "Jehanne d'Arc,"

in which Eva Le Gallienne is the star, has out-starred both the authoress and the actress in the opinion of French critics, who describe the production as almost "miraculous" in the art of the stage. The play is too simple and naive to impress critics accustomed to French subtleties, and Miss Le Gallienne's method too quiet and passionless to dominate the magnificence of the spectacle. Her grace and distinction are almost wasted.

LOUISE MORGAN SILL.

	Perhaps one of the events
LONDON	most fraught with possi-
NOTES	bilities for future develop-
	ment in this country that

has happened for half a century is the fact that Eton College has decided to teach the arts. An exhibition of the works of Frank Brangwyn has recently been held there and also of works by Turner. The latter was viewed by H. M. The King and Queen who paid a special visit, driving over from Windsor for the purpose. This reviving of interest in the arts at Eton means that the Universities of Oxford and Cambridge will follow suit and art will, in half a generation, have a new standing in this country, which for too long has concentrated chiefly on sports to the detriment of arts in the public mind.

Another important thing this month has been the opening of the new Chenil Galleries by Augustine Birrell; for the first time there is now, in London, a gallery (the foundation stone laid by Augustus John) in which music (and a restaurant) will be side by side with pictorial arts.

Then, practically simultaneously, we have had the opening in Hyde Park of a Bird Sanctuary as memorial to a great writer, Hudson, who came from South America to London and whose writing about bird life made his name here. A committee, including Cunningham Graham, took charge of the memorial and employed Jacob Epstein to carve the stone. On a lovely morning the Prime Minister, Mr. Baldwin, left his political duties and came to the quiet sanctuary of the birds in Hyde Park to make the opening speech at the unveiling ceremony. A company of those at the head of the artistic professions, as well as leaders of society and representative South Americans,

sat peacefully under the trees and listened to an inspired speech in the course of which Mr. Baldwin said that there never had been a time when sanctuaries were more needed than at present. From the day of that opening until today (and it is not over yet) a tremendous agitation has been going on all over the country about the Epstein carving which has aroused opposition as well as support. Letters in the press never cease and questions have been asked in Parliament. It is long indeed since the nation has been so roused over a work of art. My personal opinion is that the work itself is not worth the notice taken of it; Epstein is a great artist, but in this case my opinion is that he has not done himself justice. Nevertheless the agitation is a good thing in itself, and reminds one of the fights that used to go on over public statuary in ancient Athens.

Isidor de Lara, who has a great scheme for raising two million pounds in one-pound shares from the people of this country to make an Imperial Opera House for the people, held a meeting the other day at the house of Mrs. Benjamin Guinness.

Mrs. Romaine Brooks and Mrs. Farge Thomas are two American artists who have held exhibitions in London this season and have had excellent press notices. I saw Mrs. Brooks' portrait of D'Annunzio long ago in the Luxembourg and admired it for its design, drawing and characterization, but as a colorist she falls short. Mrs. Thomas has made a specialty of the interior decoration of offices and board-rooms and is a pioneer in this respect in America, but from what I saw at her exhibition at the Leicester Galleries I doubt if she has the profound technical equipment needed for a great decorative artist. Another American artist is making a stir here just now—Malvina Hoffman, whose sculpture is to decorate the Bush Building.

Italy is well represented here this month; with the opening of the Italian season at the grand opera, Covent Garden, and the first appearance here of del Monte, there coincides the first production in London, in the Italian language, of the plays by Pirandello; and there is also an exhibition of modern Italian paintings.

An exhibition of the works of art produced by civil servants has been on view at the



Victoria and Albert Museum, and H. R. H. Prince Henry has opened a show of printing and allied arts.

A great success has been won at the Haymarket Theatre by a new play by Ashley Dukes called "The Man with a Load of Mischief," the scenic designs for which are the work of Aubrey Hammond.

The British Broadcasting Co. has found so much interest taken in a recent wireless talk on craftsmanship in England that it is arranging for a debate on the subject between a representative of craftsmanship and a representative of trades unionism.

As I write, an artist is talking against the Epstein sculpture in Hyde Park; he started at eight in the morning and has said he will take for twelve hours; naturally a great crowd has congregated to hear him and to abuse him in turn! All this, however, is a sign of life and of renewed interest in the arts such as has not been known here since the Oxford movement of 1840.

#### AMELIA DEFRIES.

The sculptural group by  
 SYMBOLIZING Malvina Hoffman symbol-  
 THE ENGLISH- izing the friendship of Eng-  
 SPEAKING land and America, on the  
 UNION portico of Bush House, one  
 of the highest buildings in  
 London, was unveiled on July 4 in the presence of hundreds of English and American invited guests, prominent in politics and society. Earl Balfour presided, and a reception followed the unveiling ceremonies.

Miss Hoffman's group, placed 60 feet above the street, consists of two figures (of Indiana limestone), 12 feet tall, representing the two nations standing on either side of an altar bearing the Celtic cross. Each holds in one hand a shield having upon it the country's emblem, the British leopard and the American eagle, respectively. The other hands of these two figures are clasped, bearing together a torch. Below the group is the legend, "Dedicated to the Friendship of the English-Speaking Peoples."

The unveiling of this group was an outstanding event of the American Independence Day program in London. Mr. Irving T. Bush, president of the Bush Terminal Company of New York, which erected Bush House less than two years ago at a cost of about \$10,000,000, went with Mrs. Bush to

London to be present at the ceremony, the program for which he had arranged personally. "I chose July 4 as the date of the dedication of this monumental work by Miss Hoffman," he said, "because I felt that just as the first July 4 had marked the independence of America, so I should wish that on this July 4, we who are looking forward to a greater measure of peace in the world might urge the interdependence of America and England and the coming together of both countries in a closer and more harmonious friendship."

The Provincetown Art Association opened its  
 IN PROV- eleventh annual exhibition  
 INCETOWN of members' work, oil paintings, water colors, pastels, etchings, drawings and block prints on July 6, to continue until the 17th of this month. The public opening was preceded by a private showing to members, exhibitors and guests on July 5.

Close upon the heels of this exhibition will come the non-jury exhibition from August 24 to September 9, opening with a private view on August 23. This exhibition is open to all students, whether or not connected with an art school, but works must have been executed this summer in or near Provincetown. Exhibiting students are expected to become members of the Art Association.

Mr. Charles J. Martin of Teachers College, Columbia University, brought a large class to Provincetown for the summer to study landscape painting.

The Gallery of the Provincetown Art Association is the scene of varied activities, dances, lectures, and concerts. A course of five lectures on modern music illustrated by piano selections, by Mr. Alfred J. Swan, is one of this summer's features.

The Albright Art Gallery, Buffalo, N. Y., recently purchased through its Knox and Clifton funds, a painting by Abbott H. Thayer, "The Boy and the Angel," from the Thayer estate, through the Milch Galleries. It had been invited for the annual exhibition at the Albright Gallery, which closed about the middle of June. This painting is one of several versions which Thayer executed of the same theme. It was the second of his works which has fetched \$40,000.

## BOOK REVIEWS

## READING LIST OF BOOKS ON ART

At the request of the National Association of Book Publishers the Secretary of the American Federation of Arts has recently compiled a short reading list of books on art for the general public. This list falls under three headings and includes the Appreciation of Art, the History of Art and biographies. It is published herewith for the benefit of our readers.

## READING LIST

Prepared by LEILA MECHLIN

Secretary, The American Federation of Arts

## APPRECIATION OF ART

*Nature, Practice and History of Art*, by H. Van Buren Magonigle. Charles Scribner's Sons.

*The Significance of the Fine Arts*. Architecture, Sculpture, Painting, the Allied Arts, Music. Eleven essays by leading authorities. Published under the direction of the Committee on Education of the American Institute of Architects. The Marshall Jones Company.

*Appreciation of Art*, by Eugen Neuhaus. Ginn and Company.

*The Ministry of Art*, by Ralph Adams Cram. Houghton Mifflin Company.

*Architecture and the Allied Arts*, by Alfred M. Brooks. Bobbs-Merrill Company.

\**How to Know Architecture*, by Frank E. Wallis. Harper and Brothers.

*Enjoyment of Architecture*, by Talbot Faulkner Hamlin. Charles Scribner's Sons.

\**Modern Sculpture*, by D. Cady Eaton. Dodd, Mead and Company.

*History of American Sculpture*, by Lorado Taft. Macmillan Company.

*Spirit of American Sculpture*, by Adeline Adams. National Sculpture Society.

\**The Classic Point of View*, by Kenyon Cox.

*Modern Art—Vol. IV*, [History of Art, in 4 volumes], by Elie Faure. Harper and Brothers. Translated by Walter Pach.

*Form and Color*, by Lisle March Phillips. Charles Scribner's Sons.

*Oil Painting*, by Harold Speed. Charles Scribner's Sons.

*Landscape Painting*, by Birge Harrison. Charles Scribner's Sons.

*Painting and the Personal Equation*, by Charles H. Woodbury. Houghton Mifflin Company.

*American Painting and Its Traditions*, by John C. Van Dyke. Charles Scribner's Sons.

*American Artists*, by Royal Cortissoz. Charles Scribner's Sons.

\*Temporarily out of print.

*Mural Painting in America*, by Edwin H. Blashfield. Charles Scribner's Sons.

*Art and Common Sense*, by Royal Cortissoz. Charles Scribner's Sons.

*Enchantment of Art*, by Duncan Phillips. Phillips Publication. (Reissue—Originally published by John Lane Company.)

*How to Study Pictures*, by Charles H. Caffin. The Century Company.

*Design in Theory and Practice*, by Ernest A. Batchelder. Macmillan Company.

*How to Appreciate Prints*, by Frank Weitenkampf. Charles Scribner's Sons.

*Art in Florence—An Interpretation*, by H. H. Powers. Macmillan Company.

*Pots and Pans* (Still Life Painting), by Arthur E. Bye. Princeton University Press.

*French Art*, by W. C. Brownell. Charles Scribner's Sons.

## THE HISTORY OF ART

*Apollo* (Handbook), by S. Reinach. Charles Scribner's Sons.

*General History of Art, Ars Una; Species Mille Series* (Six Handbooks)—Egypt (Gaston Maspéro); Northern Italy (Corradi Ricci); Spain and Portugal (Marcel Dieulafoy); France (Louis Hortieq); Flanders (Max Rooses); Great Britain (Sir Walter Armstrong). Charles Scribner's Sons.

*History of Italian Painting*, by Frank Jewett Mather, Jr. Henry Holt and Company.

*The Outline of Art*, Edited by William Orpen. Especially listed because of reference to British Painting. G. P. Putnam's Sons.

*Story of Dutch Painting*, by Charles H. Caffin. The Century Company.

*Story of Spanish Painting*, by Charles H. Caffin. The Century Company.

*Story of French Painting*, by Charles H. Caffin. The Century Company.

*History of Sculpture*, by George Henry Chase and Chandler R. Post. Harper and Brothers.

*History of Architecture*, by Fiske Kimball and G. H. Edgell. Harper and Brothers.

## BIOGRAPHICAL

*John LaFarge—A Memoir and a Study*, by Royal Cortissoz. Houghton Mifflin Company.

*Reminiscences of Augustus Saint-Gaudens*, by Homer Saint-Gaudens. The Century Company.

*The Life and Work of Winslow Homer*, by William Howe Downes. Houghton Mifflin Company.

*Daniel H. Burnham* (Architect), by Charles Moore. Houghton Mifflin Company.

*The Life of James McNeil Whistler*, by E. R. and Joseph Pennell. J. B. Lippincott Company.

*Digressions of V*, by Elihu Vedder. Houghton Mifflin Company.

*The Life and Art of William Merritt Chase*, by Katharine Metcalf Roof. Charles Scribner's Sons.

*Nights*, by Elizabeth R. Pennell. J. B. Lippincott Company.

*Arthur B. Davies*. Essays by several well-known authors—Royal Cortissoz, F. J. Mather, Jr., Edward W. Root and others. Phillips Publication.

**HOUSES AND GARDENS**, by Sir Edwin Lutyens, R.A., described and criticised by Sir Lawrence Weaver, K.B.E., F.S.A., Hon.A.R.I.B.A. Charles Scribners Sons, New York, publishers. Printed in Great Britain. Price, \$25.00.

The American Institute of Architects awarded its gold medal of honor this year to Sir Edwin Landseer Lutyens, a British architect, whose work done between the years 1888 and 1913 is the subject of this volume. The book is a third impression with altered title, having been published first in 1913 and again in 1914 before the architect was knighted. Sir Edwin Lutyens was the designer of the Cenotaph in London. To him some years earlier was entrusted the work of creating a Capitol City at Delhi. He was the architect also of the Art Galleries of Johannesburg, South Africa, and Dublin, Ireland, but for the twenty-one years before his accomplishment was recorded in this book he gave his time chiefly to the design and execution of country houses—domestic architecture. It is an interesting and a generous record, and the illuminating text and numerous fine reproductions cannot fail to give a better understanding of the ideals governing this branch of architectural development in England today. One is impressed in turning the pages, examining the illustrations and reading the descriptions by the fact that the work of Sir Edwin Lutyens is essentially traditional, that is, English to the core. Following in the footsteps of the Tudor and Georgian builders, he has developed what the author of the book has termed a demure style and has produced what Robert Louis Stevenson once described as quiet, staid, shapely houses. Yet Sir Lawrence Weaver finds in his work a sense of humor, evidencing a power of invention and meeting the requirements which Ruskin laid down that an architect as well as a novelist should be not only correct but entertaining. Judging from the text and illustrations the most striking instance of this tendency is found in the plan and design of Papillon Hall, which is very similar

in general scheme to that of the historic Octagon, in Washington. Sir Lawrence Weaver describes this interesting house as a sun trap and commends it especially for this quality. So completely has Sir Edwin Lutyens steeped himself in the tradition of British domestic architecture that better than almost any one else he has been able to design and carry out restorations of old buildings. Most notable in this department of his work is the restoration of Lindisfarne Castle, Holy Island, begun in 1903; and finished in 1912. His chronicler makes interesting note in this connection of the fact that Sir Edwin Lutyens' restorations are never slavish copies but are rendered in the real spirit of the past. Two of the last chapters of the book deal with designs for public monuments and designs for furniture and evidence the fact that one who excels as an architect must be an all-round artist. The book is folio size printed on coated paper and, with its numerous full page illustrations, it is a very sumptuous volume—not only a monumental work but a splendid tribute to one who is still living and in his prime.

## ITEMS

The Fifth International Art Congress will be held in Paris, July 20 to August 6. The formal opening and closing will be in the Congress Hall of the Grand Palais. This Congress will deal with the development of drawing and art teaching and their application to industry, and will be held under the patronage of the Ministry of Public Instruction and of the Fine Arts of France. The delegate's fee is fixed at 50 francs; delegate-members at 25 francs; persons not art teachers accompanying members, 15 francs. The treasurer is M. Paul Gers, 22 Rue Vivienne, Paris. The chairman of the French Organizing Committee is M. Louis Bonnier.

Carthage College, Illinois, held an exhibition of paintings by Carl Lawless at the Court House in Carthage, May 13–16, as a part of its contribution to the centennial observance of the creation of Hancock County.

Carthage College is the alma mater of Mr. Lawless, who is now an instructor of landscape painting in the Pennsylvania Academy of Fine Arts. The exhibition comprised 26 paintings, landscapes, and flower studies.



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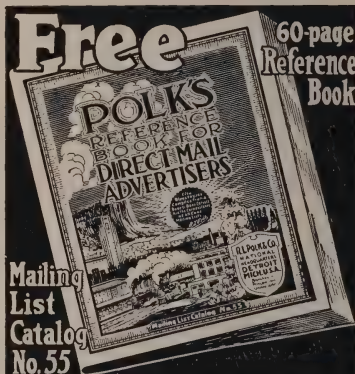
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SEPTEMBER, 1925

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A PAINTING BY  
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UNIONTOWN, PA.

# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

SEPTEMBER, 1925

NUMBER 9



A JUNE MORNING

W. L. METCALF

COLLECTION OF W. J. JOHNSON, UNIONTOWN, PA.

## ART IN UNIONTOWN

BY DONALD KENT JOHNSTON

IT IS a gratifying fact that there is today, in this country, a gradually increasing interest in art generally, and especially in a higher appreciation of the work of American artists. Not only is this true of the art centers of the large cities, but true, also, of the smaller cities and towns. This awakening spirit is largely due to the efforts and influence of a few real lovers of art in towns of medium size, who are devoting some of their time, attention and means in an earnest endeavor to get together collections of choice things for their homes.

Little is heard of them, as they do not frequently find their way into print.

A collection of paintings that merits the attention of the traveling public is that of Mr. W. J. Johnson of Uniontown, Pa. Here will be found a hundred or more canvases by Americans that will take their place with the best that have been produced in this country. While not housed in a museum, it is available to the art lover.

Uniontown is on one of the great motor arteries of the world—the Old National Pike. Every year many thousands of



long-distance motorists travel this marvellous road over the Allegheny Mountains. The door of the Johnson home stands open, and a cordial welcome is extended to anyone who will be interested, be he near neighbor or one who has come many miles, who will take the time to absorb the beauties so generously spread before him.

A long intimacy with this fine collection of American paintings serves only to confirm the first impressions when one comes to write about them. Thus when one starts out to describe some of them there is no doubt about the first picture which it shall be. Yes, Chauncey F. Ryder's "Wet Road" it will be, for that made the first impression. If you've ever sloshed along a country road, especially a sandy, Connecticut road, about six o'clock after a two hours' August downpour, you know the inner secret of appealing power in this picture of Ryder's. The ruts in the road, the house to the left, the elongated dog and the umbrellaed lass tell you right off that it's still raining a bit, but that the dull sky is going to catch something of sunset hues before darkness falls.

Well, by the time you've caught the gentle melancholy of this picture—perhaps, rather, its wistfulness—you turn with a glad surprise to the "Joyous Day in Spring" by Charles H. Davis. Great, fleecy clouds—April's exclusive production—scud across an upland, checkered by stone walls, separating fields filled with cattle. The shallow soil has put its uttermost effect into its own particular vegetation. It is a thin, translucent, characteristic green. Then there is a house lending its own individual feeling to the picture, and one feels the artist has caught an extremely transient moment. It is a freshet weather, and the intensely blue sky will be overcast with big wind clouds later in the afternoon. Another Davis picture is "Early May." It is exquisitely delicate; a river in the middle distance flows at the base of soft, green hills; the foreground has more detail, trees, rocks and a swale leading to the river. It stirs the thought and imagination with a feeling of wonder, for lo, "Early May" is a captured moment in the miracle of spring. Still another Davis is the "Hillside Elm," a big tree, not very symmetrical nor as small as many wine glass elms, but a big, spready

tree in the shadow of which lie the characteristic cattle. The foreground is in shadow with the eternal, curving stone walls, lending grace to the composition. In the distance are little hills and clumps of trees under a high light. Certainly it is June, the sky is flecked with moving clouds, and the day will be clear, no doubt.

Locality has much to do with the charm of pictures. The Davis pictures give you the spirit of eastern Connecticut. A drive from New London to Westerly will prove to you how faithfully Davis has caught a certain bleakness, not too obtrusive, but a bleakness provoking meditation, which hovers over that particular locality. Not far removed from this section of the country, in a northerly direction, is a portion of Connecticut inland, rising into high, rolling hills. It has historic associations. Near it is the Nathan Hale country and the country of General Putnam. This locality strongly resembles the characteristics which Weir has caught in his "Old Farm" picture. It bespeaks quiet; it bespeaks mellowness and, perhaps, the decay of a hardy race. If you travel up the road, the same stacks of hay, the same barns, the same trees repeat themselves in similar groups. They breathe their own poetry and provoke their own reflections, and Weir has assuredly caught the reflective spirit in this rarely delicate picture.

Metcalf's "June Morning" has its own distinctive note, yet it, too, sets forth the eastern Connecticut qualities. In his happiest mood he gives us a scene at Lyme beside the little tidal Lieutenant River and the old wooden bridge, now no longer in existence. You can scent the marsh, you can feel that over the hills are the Sound and the Connecticut River, you know that in the neighborhood are a score of artists' houses. The picture tells you a lot of the feminine aspect of the landscape. It has caught the persuasive haze, the spirit of indolence, the mood of dreamy recollection.

Contrast with this group of pictures Redfield's "Hillside and Valley in Spring." It has houses in it and the well-known road between them to the Delaware River; there are many trees in blossom, many others just putting forth their fuzzy green; beyond the Delaware are the bewitching Jersey hills. This picture tells of a different country, not so severe, not so mystical. The country is



VIVIAN D. JOHNSON

IVAN G. OLINSKY

COLLECTION OF W. J. JOHNSON, UNIONTOWN, PA.

more domestic, better groomed, happier in outward aspect, on the fringe of the aristocratic South. This same spirit in a different mood appears in Redfield's "Road to Pleasantville in Winter." It is nearly the same landscape, and besides declaring the definite qualities of its own locality it reminds you of the unique beauty of a winter in the country. Clear skies, blue rutted road, deep brown trees and vine shapes, fences rising out of dead stalk patches are here, and, in the atmosphere, not the promise or hint

so much of summer as the declaration of the glory of a bright winter's day. The children on their sleds know it, and you identify yourself with their invigoration and gay spirits.

Compare this picture with Symonds' "Rock-ribbed Hills in Winter," a large canvas with endless perspective, a marvel in the art of treating values. The eye goes over field after field and the snows give forth their own innumerable lights. The far-off hills tell you of hills farther on, and



MARY AT THE HARPSICHORD

EDMUND C. TARBELL

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yet there is no feeling of bleakness about it. No house is there, yet loneliness never suggests itself because, perhaps, there is a feeling breathed forth that this is a March snow and spring is not far behind. The artist's workmanship is apparent, but not offensively so; in fact, much of the grandeur of this snowfield panorama is the certainty that the artist never slipped up on his values, where one slip would have shattered the illusion of distance. It should be noted that the contrasts are not great, for the sky is grey, not blue, challenging the artist again to have a singular regard for his white values.

Do you like autumn? Then look at Hassam's "New England Hilltop in Autumn" with the big butternut trees banked against a peculiar blue sky. That tells you of a rain on the way with equinoctial gales. The sumachs in the foreground remind you of countless other sumach patches with stone walls and fences. This picture has a decided effect upon you—you like it or you

don't like it. Not so Bruce Crane's "Russet Fields," with its brown swamp and alders in the background and a dull cloud bank over all. It is a rich picture under brilliant light and reminds you of scores of just such scenes where you've wandered or hunted or fished or given way to thoughts on the suddenness and shortness of life.

Yes; in this collection there are all the seasons portrayed for you. Moonlight has its claim on the attention, too. Carlsen's "Moonlight Valley" with its big maple and the moon behind it is a fine study in values apart from the feeling it suffuses the mind with, of woody solitude and the witchery and unreality of elfin light. It is presumably a New England picture, but it has a universal appeal, independent of its local feeling. The same universal appeal is made by Carlsen's "Refreshing Breeze" with clouds over a choppy sea. It might be any seascape, but as you look you connect it with definite locality according as your sea associations are strong and romantic.





LANDSCAPE WITH WATER

J. FRANCIS MURPHY

COLLECTION OF W. J. JOHNSON, UNIONTOWN, PA.



TWILIGHT—OCTOBER

DWIGHT W. TRYON

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HILLSIDE ELM

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CHARLES H. DAVIS

Needless to say it is a wonderful picture for technique. The water is fluid; the salt air is pungent; the clouds are nature's. It gives you the idea of transparency, distance, reality, and yet realism is not its objective.

A Hassam with reddish seaweeds, white rocks, low tide, iridescent distance, breathes the north shore spirit. It is a gem for values; it is ablaze with color and the soul of the shore at slack water. Winslow Homer is at hand in his "Maine Coast" and makes a contrast. The coloring is not brilliant, but it is full of the sea under a grey sky. Dougherty's "Sun and Shade" is different still. It combines color and action. This picture attracts no attention to itself. It just puts you in a cranny of the rocks and thrills you with the majesty of the surf pounding away on the cliff and boulders. Another Dougherty is the "Pillars of the Storm." It is masterfully executed but lacks the intimate note of the other, smaller canvas. Twachtman's "Niagara in Winter"

is in a class by itself. It challenges study as a great artistic achievement. It is an artist's picture, that is, it is a very splendid example of a pioneer American artist, and as such interests the artist more than the layman. Another picture in a class by itself is Davies' mystical "Canyon Undertones" of mighty gorge and Bridal Veil falls. It is a theme far removed from Davis, Redfield and Hassam, but it reminds one that the far western scenery has its claim, especially when such scenery is calculated to awaken contemplation and reverie. It has a classic note; it speaks of nature and fate; it dwarfs the spirit and future of man; it casts a spell by its coloring, its perspective and its mood.

Portraits? Oh, yes; there are plenty of them with varying degrees of interest, though the artistic value of each is a constant quality. There is Sully's "Mrs. Budd." One thinks of a bygone time and a fine, old, pioneer phase of American art. It is a Sully at his best period, and nothing further



REST IN THE WILDERNESS

ELLIOTT DAINGERFIELD

COLLECTION OF W. J. JOHNSON, UNIONTOWN, PA.

need be said. There is Dewing's "Lady with Palm-Leaf Fan." It is the familiar Dewing woman, but at her best. A profile and full length, minutely executed, but flexible and fluid in feeling. The woman is a fine type. She belongs to that age described in Edith Wharton's "Age of Innocence." Weir is further represented by a portrait of his "Little Daughter" in a dull green frock. It is a thoughtful picture, sweet and appealing. A Thayer Boy and a Thayer Girl! Splendid Thayers they are, full of character, free from any ornateness, direct and strongly painted, yet the soul shines through the medium, and integrity and promise lie beyond the serious-minded girl and joyousness in the golden, curly-headed boy in his green velvet suit.

"Catherine" is a rosy little Irish girl by Henri. The key is somewhat low, but the picture is transparent to a degree. Melchers' "Young Alsatian Girl" is full of color and exhibits the majesty of unadorned,

peasant young womanhood. The workmanship displayed in the shadowed part of the picture beggars description. In a different vein is an interior of his with a housemaid seated beside a window, looking out on a garden discernible through muslin curtains. Nasturtiums and a characteristic green lamp grace a table, covered with a cobalt blue cloth. It is domestic and comfortable, this picture, and subtly attractive. A Hawthorne girl with beautiful hands and an oval face lends its distinctive character to the rest. A Hassam girl with a yellow rose in her hand stands half facing a wall. The girl's attire, the auburn hair, the English figure afford ample opportunity for seeing Hassam's art from the angle of coloring, character portrayed and artistic composition. One will stop before the "Grey Room," one of Benson's choicest things, and wish that the auburn-haired girl would look up from her magazine, yet, perhaps, after all the change in pose would disturb





LATE AFTERNOON

ALEXANDER H. WYANT

COLLECTION OF W. J. JOHNSON, UNIONTOWN, PA.

the wonderful light on her hair and on her full sleeve and on the artistic lamp that throws out no beams of its own to compete with the light on the soft, grey walls. Elliott Daingerfield's "Rest in the Wilderness" certainly will not let you pass without some observations on the big tree overshadowing the Madonna and Child, or on the soft moonlight suffusing the entire picture.

Three intimate pictures are here: Hutchens' portrait of Mr. and Mrs. Johnson's two children at a very tender age; Henri's portrait of Oscar Doyle Johnson, their son, at the age of seven; and Olinsky's portrait of Vivian D. Johnson, their daughter, at the age of nine. But these pictures have more than a family interest. In the first place they are masterly painted. Olinsky's Vivian glows with a certain Oriental richness, Henri's picture set forth a real boy personality, and Hutchens' picture of the children together gives you the feeling of that gentleness and innocence of very little folks.

Friescke is represented in this collection by a girl in a "Blue Kimona," standing

with a hand-mirror in her hand before an old mirror above a dressing table. The painter had four different planes to keep separate, the figure, the hand-mirror, the hand-mirror and the girl reflected in the large mirror. The dominant tone-color is blue and white. The girl is most charming looking, the coloring seems to go with the scene, there is not the slightest confusion in the intricate composition, so that the impression is most satisfactory. As a picture it is extremely pleasing; as a piece of workmanship it provokes one to minute and minuter study. Thus we could go on through the entire collection, Brush, Tryon, Lathrop, Ranger, Bredin, Browne, Lawson, Robinson, the Harrisons, Horatio Walker, the small, typical Wyant and others, describing them and the pleasant reactions they give.

But Tarbell's "Mary at the Harpsichord" seems to sum up and crown the collection. You see in this picture a modern girl, set in Eighteenth Century New England. She wears a red cloak lined with apple green silk which came from the Lord only knows

where, probably from some far off seaport, visited by New England merchantmen in the days when the world was large and the sailing ships were slow to return before they had stocked their chests with wares and attire of every kind. An afternoon light falls on the red cloak as Mary sits at a delicately fashioned, but much used harpsichord. The background is the wainscoting and casement window of some old trader's house in Portsmouth. A candelabra stands on the shadow side near the harpsichord; fiddle-back chairs are grouped in the foreground; the setting is complete. You can almost sniff the musty atmosphere; you can almost see the ghosts of sea captains and whalers; you can almost feel the puritanical mood of the old room; you can almost hear the psalmody of the old days; and if you will permit yourself you can almost cut the thrift of those calculating seafaring folk. The picture is past New England, and the expression on Mary's face is dramatically true to the time and setting. The expression

is that of the eternal, spiritual, aristocratic soul as it scorns the weakness of mortal nature, as it pines for perfection, higher than the grim standards of the New England conscience, as it asserts itself and feels itself superior to all that is sordid or carnal in its reach after the highest self-consciousness.

Such are the pictures which Mr. Johnson, through careful and loving selection, has been collecting for nearly fifteen years. He has, naturally enough, derived untold pleasure and enjoyment from these superb examples of American art, but not the least part in his pleasure has been the hope that his fellow-townsmen, too, might feel at liberty to visit and enjoy them with him. He believes that "a collection of good works of art in a community should and does exert a subtle influence for refinement and good in that community," and he wants the benefit to be shared by all. If you enjoy fine American paintings and pass through Uniontown, be sure to stop for a while and visit this collection.

## RALPH M. PEARSON, PAINTER, ETCHER AND MODERNIST

BY LUNA C. OSBURN

THAT the recent work of Ralph M. Pearson is distinctive cannot be gained. Whether or not it is accepted as a clear statement of what constitutes art, in terms of expressive form, or rejected as the experimentation (not to say prostitution) of the powers of an artist of splendid and recognized capabilities, depends upon what reaction one is accustomed to receive from the result of an artist's adventure into any uncharted territory. It depends, I repeat, upon whether the discovery of a new approach to the art problem produces a thrill of ecstatic surprise or that of vexed annoyance usual to the more or less dogmatic mind. To such a mind it is inexplicable that anyone should dare to leave abruptly the old courses of thought, to transcend the much used formulas of execution, and, in apparently one bold leap, reach the promontory above and beyond mediocrity. All progressive minds, indeed, look forward to such attainment, but some touch of inherent conservatism, often another

name for timidity, frequently urges a more circuitous route.

To the admirers of the work of Mr. Pearson, particularly to those intimately familiar with its phases of evolution during the last twenty years, the analogy of the leap up to the promontory does not mean that he has reached it suddenly and without travail. It is only that his course has been direct, laid by the compass of a deeply thoughtful and studious mind combined with rugged courage in dealing with the problems which the adventurous route entailed. An examination of his prints discloses that his work can be classified into several periods. It might almost be said that he speaks in at least three idioms. His career as an artist is somewhat distinguished in that he has never worked in any but the one medium. It follows naturally that one who, for twenty years, has devoted himself unceasingly and untiringly to etching, whose control of the technique of the medium is unquestioned, who is possessed of no mean



intellect, and who is admitted by his contemporaries (even when they reject his premises and conclusions) to possess the divine fire, should be ably equipped to pronounce with authority upon the subject of art in etching. This is attested, not only by his spoken and written word, in lectures and articles in various publications and in his book "How to See Modern Pictures" just off the press,<sup>1</sup> but by the integrity of his pregnant plates themselves.

His entrance into this life of art endeavor was from a boyhood running true to form in popular American ideals—that of hardship in youth acting as a reagent upon adolescence holding in solution possible talent or genius and demanding its achievement. Except for earlier years in his native state of Iowa, his youth was spent in Chicago, where he was first a newsboy and lamp lighter, and later established a newsstand which grew to such proportions that even while he was in high school he was earning \$300 a month on the side, and a few years thereafter, developed a business that included four retail stationery and news stores, a list of over thirty employees, and gross sales of over \$60,000 a year. With the same vigor and initiative exhibited in a financial way at this immature age, and which gave promise of genuine success in the business world, Ralph Pearson, having once answered the aesthetic call of art instead of the material one of worldly fortune, has ever met fully its exactions and arduous demands, proceeding with that high-hearted courage and determination befitting one who is endowed to lead, not follow.

During those newsboy days—one would have thought quite full enough with their routine of selling papers before and after school, the which he attended regularly—he was also a member of art classes nights and Saturdays. It was while he was waiting for the first early customers on the wind-swept street one frosty morning that he opened a paper to see reproductions of two of his own etchings taken from a school exhibit then on at the Art Institute. Since that moment, no doubt an ecstatic one for him, his course has been set. Progress at times has been slow—once it took him four years to produce a single plate—but on the whole

there has been steady advancement in his art.

Another episode in youth illustrates his love of adventure and thrill and indicates a spiritual kinship with Rockwell Kent or Jack London, and bespeaks a physical, as well as mental, robustness.

He constructed unaided, when not yet twenty, a cruising power boat, the *Catherine M.*, and with his mother, an intrepid soul, made the trip from Chicago down the Mississippi, around the Gulf and Atlantic coasts to New York, thence by the Hudson River, Erie Canal and the Great Lakes, home. There had been many attempts to perform this sporting deed, but this was its first accomplishment.

His early plates, "Shanties on the Mississippi" and "Squaw Rock," are reminiscent of this journey. Even in these early efforts, so filled with pure representation and the very antithesis of his present manner, one sees the strength and virile force which marked him as belonging to the Dutch and German rather than to the French alignment. During these Chicago years such plates as "Winter in Jackson Park," the "Lincoln" series, the "Old Field Museum," and others of like kind brought him into favor with print dealers and their clientele and gained a steadily growing volume of sales. Anyone would have said that the feet of this young artist were firmly planted on fame's ladder. It would seem only necessary to go to New York, study a few years under some eminent master, develop a style of his own, fit himself snugly into a nice traditional niche, and the trick were done.

He did attempt it, and for a time it seemed to work. His "Toiler" series and "Hell Gate Bridge" struck a popular note for that period. These plates were of highly descriptive value, possessing not only artistic and picturesque but sociological importance. From the eminence of modern ideals which he occupies today Mr. Pearson will not allow you, however, to talk of art in terms of sociology or charm of subject or anything other than art itself.

One accomplishment of the Chicago period has been passed by. Together with a few other ardent souls led by that veteran etcher, Mrs. Bertha E. Jaques, he helped establish in 1910 the Chicago Society of

<sup>1</sup> Dial Press, N. Y., 1925.





CHURCH AT SANTA ANNA, PUEBLO

ETCHING

RALPH M. PEARSON



MOUNTAINS AT LLANO

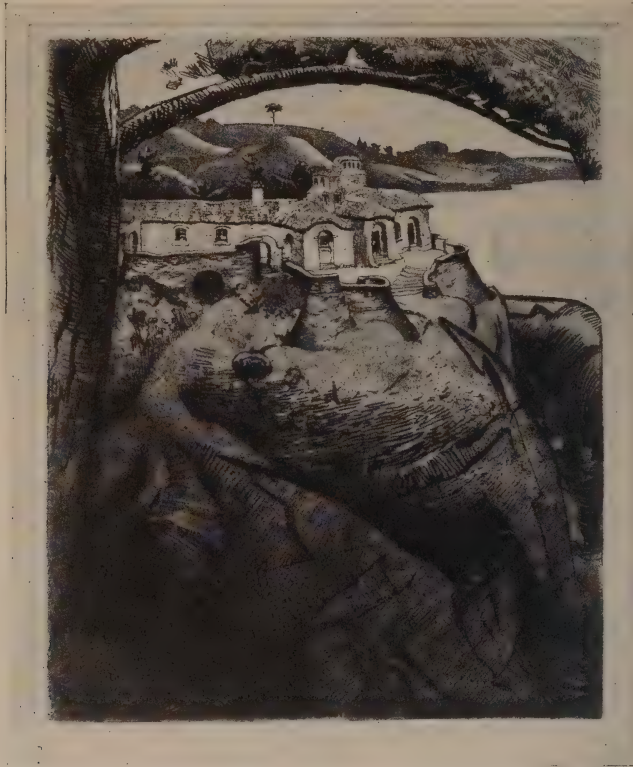
ONE OF SERIES OF CALIFORNIA ETCHINGS

RALPH M. PEARSON

Etchers. Interest in and production of etchings in America at that time was at a low ebb, to put it mildly, and this society, organized entirely for local purposes but since become international in scope, produced a transfusion which revived this form of art and made it available to a

out. From this conflict emerged "Interpretation," one of the most beautiful symbolic prints of contemporary art.

Hearing of the newly established Modern Art School of New York, he spent a year there. Suddenly there occurred a sublimation of those ideas and ideals toward which



HOUSE AND ROCK (CARMEL, CAL.)

RALPH M. PEARSON

ETCHING

public that has steadily widened, from then until now.

After two years of New York, unrest again took possession of him and he withdrew from art teachers and art schools to take stock of himself. For four years he wrestled with his angel—or demon, as some would have it. Out at Elverhoj on the Hudson, where a dozen artists had withdrawn themselves to a beautiful old estate for quiet and serious work, he entered generously, as is his nature, into the community spirit, while he let his own fight it

he had been groping these past years, and, seized again with the questing spirit which had only lain dormant, not dead—nor will it ever die but with the man himself—he bought a second-hand car and started west.

He has laughingly said since that he does not know how he cranked, pushed and lifted that Ford over so much of the U. S. A. When two-thirds of the way across he struck New Mexico, and New Mexico proved to be the touchstone of Ralph Pearson's real talent, mayhap genius. Only the lapse of a generation, or, more likely, several of them,

can prove with any degree of certainty this hypothesis of genius in the work of any artist.

Surfeited as he was with cities and their superficialities, this contact with the Pueblo Indians and their culture of twenty or thirty centuries, their cities built of soft

In the five-storied communal houses at the very base of those magical blue mountains which rear themselves like a perpendicular wall, these white-robed Indians lead quiet, happy, pastoral lives, and here for twenty years the artists from over the world have come to paint, and not a few



WINTER IN JACKSON PARK, CHICAGO RALPH M. PEARSON

ETCHING

yellow mud, superimposed upon the ruins of an older civilization, and these upon others, and still others, had a most wholesome and stimulating effect upon the artist's sensibilities. There is something in the Pueblo presence, and particularly his personality, which gives the impression of the elemental. Of extraordinary stature, six feet four, and fine physique, almost Indian-like himself, with coal black hair and eyes and aquiline nose, one fancies his spirit leaping to meet that of this flower of the race—the inhabitants of Taos Pueblo.

have remained to live. Here, too, dwelt Ralph Pearson for four fruitful years acquiring a new attitude toward life and a new angle of art. He was completely rapt in his interest in a people who were producing craft of a superior quality, to be used in their everyday life as an integral part of their environment.

There is a story which is a classic in New Mexico, concerning his establishing a hog ranch so the pigs might support him in peaceful etching; instead he soon found himself etching to support the pigs. Never-





CYPRESS GROVE AT MONTEREY, CAL.

ETCHING

RALPH M. PEARSON

theless he was happy on this little ranch, attuning himself to the ways of the "Land of Mañana," making friends with Mexican and Indian and fellow artists, letting the world go by and working with renewed fervor and fertile passion. Creative power here found its first real release, and in the plates of this third period one finds fresh and perspicuous strength in the beautiful line, and new and significant color in the masses. As plate followed plate a subtle element of synthesis bound the old representation and description into a semblance of design, and the beginnings of that later disdain for the former functions are discoverable. For the first time the unique quality of his technique seemed to come into its own, and there were those who said he would never surpass these plates. The architecture of pueblo and mission seemed to lend itself to his expressive line; facile needle produced the texture of adobe walls with a quality impossible to the brush of painters.

From the tender, though never weak, rendering of such prints as "Duran Chapel" and "Talpa," through those of "Taos Pueblo" and "Mission at San Felipe" (a golden plate) to "Mountains at Llano"—almost as fundamental and naked as sculptured marble, we see his genius mounting and his power maturing. In the last named plate his ego seemed to step free from its

shackles and, though the year-long history of this plate in the making is one of almost agony of spirit (for it was scraped out again and again before the controlled abstraction of this mountain range was attained), yet it represents not only triumph but, as with "Interpretation," emergence as from a chrysalis, into his fourth period.

And this emergence, as before, meant flitting. Again his car and the open road. From Taos he went to Dallas, Texas, where, under the auspices of the Art Association, a brilliant and successful exhibition gave an impetus to the reputation of Dallas as an art loving city. Then back through southern New Mexico, the Mojave Desert and California.

It would seem at this time as if his restless mentality should have been content. His prints were accepted in all the prominent exhibitions of America, and many had found permanent homes in our foremost museums and libraries. They were in steady demand by the best dealers and well over a total of two thousand isolated individuals throughout the entire country had already purchased them, not through the stimulation of excessive publicity or the exploitation of any dealer but because they wanted to. It were futile to ask the "why" of this wanderlust of mind as well as body in a man who twice before had thrown the ease and comfort of

a settled career to the winds to search for still greater truth, and who in a "lean" time could live on a dollar and fifteen cents a week and calmly tell you that "money at any time means only a chance to work." He had simply reached the point of saturation at Taos, as in New York and Chicago, and had had the courage to go out and tackle new and insistent problems instead of becoming attached, and yielding passively, to the lines of easiest resistance.

At this time, the period in which I first met him, he was not the "Meester Antonio of Art," as the clever Omaha reporter afterwards whimsically dubbed him, drawing an analogy between the usually gay and insouciant artist and Otis Skinner's inimitable character. Instead he was palpably unhappy but ever ready to give of himself and his fund of knowledge, the apostle of art as well as its disciple. He afforded the members of a certain woman's club on the edge of the desert, artistically as well as literally speaking, the thrill of their lives with a full fledged exhibition and lecture because a little art chairman, trembling at the lion she had caught by sheer good fortune, begged him to, although she could not even pledge expenses. That same lecture sent this club careering on its way as an avid print collector.

In California, though the appreciation of modern art has not advanced as rapidly as has that of real estate, yet Pearson received a stimulus that soon made him find his stride in his new form of expression. Here were done the prints "El Cerrito," "House and Rock" and the famous "Cypress Grove" of Monterey, which has almost, if not quite, made history. In all of these, representation of superficial details has been subordinated to the expression of fundamental realities through three dimensional design. This is carried in the Cypresses to partial abstraction. In these prints Mr. Pearson has, for the first time, in this country at least, brought modern thought into etching—as one commentator says, "He is the first who is definitely releasing etching into aesthetic problems, the same problems that European artists preoccupy themselves with." In the Cypress plate, which he has facetiously said lost him more friends (and incidentally dealers) than if he had committed foul murder, the forms are built

into an harmonious ensemble wherein every line and shape is sensitively related to every other line and shape in a way that attracts one with their imperious necessity. Because it is not easily apprehended it is violently criticised. Exhibition juries that have accepted all his other work for fifteen years have rejected this with indignation.

To the lay mind such prints as "El Cerrito" and his latest one, "Church at Santa Anna Pueblo" (a New Mexican subject but completed since his return to New York) attract even the uninitiate because in them he has so "bent representation into design" that one can appreciate the appeal of their universal qualities even if esthetic emotional demands, remain nebulous. The latter print is the embodiment of the essence of New Mexico, her history expressed by her missions, her native architecture (the only one indigenous to the United States); and her desolate yet haunting and lovely landscape, carved into large rhythms by the natural elements.

Mr. Pearson, still a young man, has not yet reached the zenith of his powers, the which, it is hoped, will continue to unfold with amplitude and authority. He represents the best in the contemporary tendency and, though he has nothing sedative to offer, neither is he at the extreme of the modern movement producing pictures which deal only with aesthetics.

Again he is at his studio at Elverhoj with his wife, a woman of remarkable personality and charm, and their rather recently arrived son, in the midst of his lares and penates, a new set of dealers receiving his prints with enthusiasm and his recent work compelling enough sincere praise and honest admiration to more than offset the carping criticism which always barks at the heels of those leaving the accustomed paths of thought. Again he is working up, so to speak, his field notes, those not only of subject matter but of his emotional and mental growth in artistic ideals, to which he is ever true, as he is unflinching in his adherence to the standards they erect. Again he is resting for a time, but also alert and ever ready to heed the still small voice in its insistence and go where inspiration leads—the "Meester Antonio of Art," once more; for "Life, a friendly hound, runs at his side and will not let him be."





THE VINE

FIGURE BY

HARRIET FRISHMUTH

GARDEN OF MRS. VALERIA LANGELOTH, RIVERSIDE, CONN.





THE DANCERS

HARRIET FRISHMUTH

## THE ART OF HARRIET FRISHMUTH

BY MARION COUTHOUY SMITH

IN A recently published article, I have spoken of the singular freedom, in sculpture, from that revolt against beauty which characterizes modern art. To account for this absence of degenerative grotesquerie, one may say that the simplicity of pure line is not easy to corrupt. You can change color and atmosphere in a picture to something that never was on land or sea; in most of the arts you can thicken the medium of expression until expression itself is lost. But falsehood and the cult of ugliness fall down before the purity and singleness of expression demanded in sculpture.

Another point is, that in this art women have attained a quality approaching supremacy. It would at least be difficult, in viewing any great piece of modern sculpture, to say whether its underlying impulse came from a masculine or feminine mind. Its gracious modelling, its conquering beauty and glory, give no hint of its origin save the triumph of genius. Yet there is an individual difference in the degree of power and grace as distinctive qualities; and in the art of Harriet Frishmuth, though one finds no lack of force, one thinks first of a certain

imaginative quality that may be defined as gracious beauty. This is feminine in its suggestions of delicacy and its skilful poise. Her figures rise from the ground; they hover; they dream; they always aspire. And her work combines humanity with symbolism in admirable balance. It has an unfailing appeal.

One of her best known figures, "The Star," began as a statuette, but is now enlarged to meet varied demands. Its keynote is aspiration, passionately expressed; but the feet are, with intention, placed firmly on the ground. The famous "Speed" figure, now used as an auto emblem, combines a classic dignity of outline with its straight flash of breath-catching swiftness.

Miss Frishmuth was born in Philadelphia, where her maternal grandfather, Dr. Bernard Berens, was a physician of eminence. Her gift manifested itself early; and she studied in Paris under Rodin and Injalbert, in Berlin under the Herr Professor Von Euchtitz, and finally in New York under McNeil and Gutson Borglum. She received honorable mention at the Panama Pacific Exhibition in San Francisco; has exhibited in



SLAVONIC DANCER

BY

HARRIET FRISHMUTH

PERMANENT COLLECTION, METROPOLITAN MUSEUM OF ART



FANTASIE

BY

HARRIET FRISHMUTH

AWARDED THE ELIZABETH WATROUS GOLD MEDAL, N.A.D.





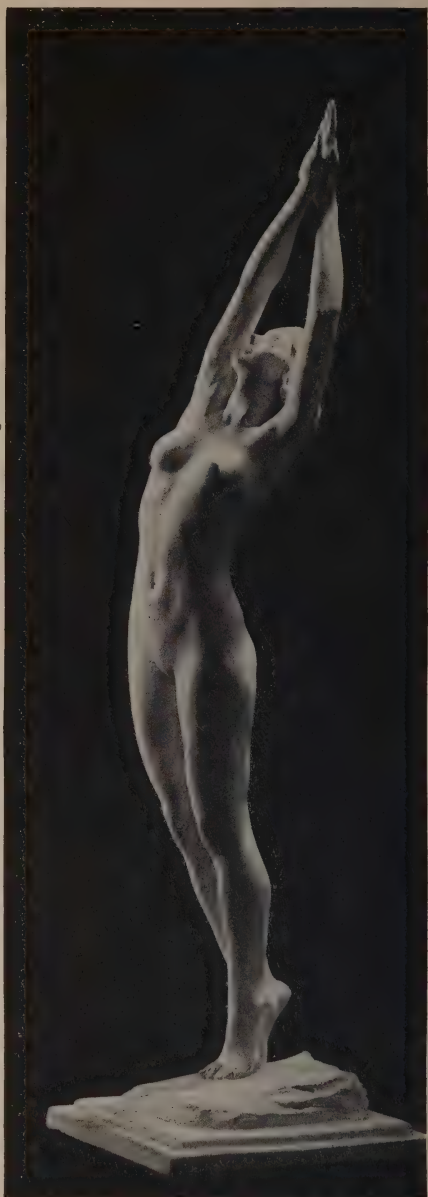
ROSES OF YESTERDAY HARRIET FRISHMUTH  
MEMORIAL SUNDIAL

Paris in the Salon, and in most of the important exhibitions in New York, Philadelphia, and other cities in this country. She also won the Helen Foster Barnett prize, the National Arts Club prize, the Elizabeth Watrous gold medal, and, last year, the Julia A. Shaw Memorial prize for her figure entitled "The Vine." She is represented in the Metropolitan and other museums.

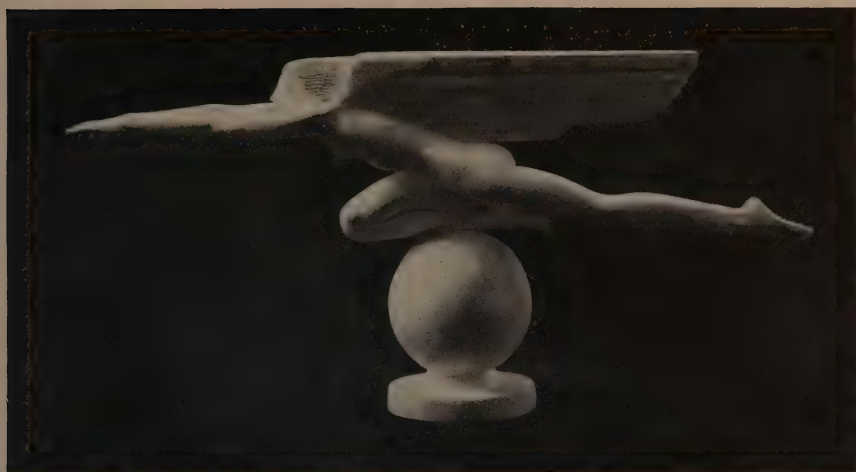
The work last mentioned, "The Vine," represents one of her most successful achievements. The Shaw Memorial prize was awarded for "the most meritorious work in the exhibition" (at Los Angeles, California) "done by a woman." The figure was purchased by the city of Los Angeles and placed permanently in a public park. A replica was also purchased by Mrs. Valeria

Langeloth and beautifully set (as illustrated) in her place at Riverside, Connecticut.

Miss Frishmuth loves an outdoor setting, as, for example, sundial and fountain pieces. Three of the latter are among her recent works: notably, "The Call of the Sea," for



EXTASE HARRIET FRISHMUTH  
AWARDED NATIONAL ARTS CLUB PRIZE



SPEED—AUTOMOBILE EMBLEM

HARRIET FRISHMUTH

Mr. James Bell, of Minneapolis, a design for a swimming pool. She has just completed another entitled "Humoresque," a charmingly dainty and joyous figure, having a dolphin under one arm and another under the lightly balanced feet. In this there is a swinging suggestion as of wind and wave. She is now executing a memorial drinking fountain, to be placed at Ardmore, Pa.

The writer discussed with Miss Frishmuth the classic and the modern ideals in sculpture, the former almost demanding repose, and forbidding, in marble, the suggestion of activity. The modern idea, as represented

preeminently by Rodin, embodies action and swiftness, though preserving the simplicity and dignity of sculpture, and forbidding the distortion which is the temptation of latter-day art. Miss Frishmuth believes in interpreting the spirit of the age in its finer aspect.

"Nothing will live," she said, "that has not truth for the basis of its inspiration and execution. The false ideas of the moment will pass away, and art as the true expression of life will be permanent. That must be the artist's aim; and his success depends on the degree in which he fulfils it."

## THE SMALL GARDEN

BY ELSA REHMANN

**I** SOMETIMES wonder whether we have so few real gardens because we do not want them enough. In this respect we have surely lost something that was our grandmother's heritage. The moments she spent caring for her plants or sitting amid her flowers, snatched as they were from her busy housekeeping, were her recreation. Inasmuch as her garden was a necessity to her and not a luxury, a need and not a passing fancy, in that much it was the better garden. This need for a garden has expressed itself in many different ways. In The Hague and in Brussels, for instance, I

found a garden an essential part of the sitting-room, and more than that, a necessary part of the dining-room. It is the setting for one's breakfast and after-dinner coffee. In England, the cottage garden was the artistic expression of humble peoples that was quite as characteristic as peasant embroideries in European villages. In Italy, I remember with especial charm a visit to a monastery on one of the hills above Florence. The monk who showed us about led us along the cloister and turned a key in a door to show us one of the retreats. It consisted of three rooms and a garden.



PHOTOGRAPH BY ANTOINETTE PERRET

GARDEN OF MISS VIOLET OAKLEY, CHESTNUT HILL, PA.

OLMSTEAD BROTHERS, LANDSCAPE ARCHITECTS

I have always thought fondly of those old-time monks, for they must have been truly religious when they realized that not only a grey-walled cell but a blossoming garden were necessary for meditation.

A usable small garden is always an integral part of the house. This very fact revolutionizes the entire house plan. It emphasizes the "garden front" so seldom found in a small house. It makes back doors characterful features of the house. It gives new significance to porches. It makes the most of paved terraces and out-

door rooms where chairs and tables can be brought. This feature alone has brought back the iron garden furniture and given wooden seats and benches a new charm. It has given wonderful opportunities for the use of pavement, of wall decorations, of vases and potted plants.

One of my friends from Holland has told me that a tree is one of the necessities of the small garden there. I remember particularly a beautiful English holly in the garden where I often visited. The tree is not only valuable as a provider of shade to them,





GARDEN OF MISS ISABEL FRAZIER, CROSSROADS FARM, GARRISON, N. Y.



SMALL GARDEN AT HAVERFORD, PA.

PHOTOGRAPHS BY ANTOINETTE PERRETT



PHOTOGRAPH BY ANTOINETTE PERRETT

# SMALL GARDEN WITH HAWTHORN HEDGES AND WOODSY BACKGROUND

ELSA REHMANN, LANDSCAPE ARCHITECT

welcome as this is. It is desired for its leafy silhouette, for its very skyline. Even in the winter the twiggy outline is interesting to them.

Small trees, what are known generally as secondary trees, are particularly valuable for the small garden. Hawthorns and crab-apples, dogwoods and birches, Judas trees and mountain ashes, magnolias and sorrel trees, hornbeams and halesias are in scale with the small garden. The winter effectiveness of these trees is as valuable as flower wealth and foliage beauty. Take the thorns, for example. You may plant *Crataegus coccinea* for its lovely gray branches, *Crataegus cordata* for the delicacy of its twigage, *Crataegus crus-galli* for its rugged, horizontally spreading branches. Then there are the fruit trees. These can contribute more to the charm of the small garden than perhaps any other feature. What tree can rival the plum or cherry in its early flowering! What tree can vie with the apple tree in the picturesqueness of its form, in the beauty of its blossom wealth, in the tone of its grey-green foliage!

A very important factor of the small

garden is its privacy. You cannot live in your garden if you are conscious of your neighbor, no matter how friendly he may be. It is an interesting fact that the word "garden" had at first no reference to flowers. In its oldest meaning, it was an enclosed place, a place shut in, a place apart. So it is the garden's enclosure that is most important. A city garden is never quite as fine as when it is enclosed with brick walls. These are very lovely in themselves, for they can be very beautiful in material, texture, color and pattern. They are important, too, for the use they permit of vines. Too little attention has been given to vines as decorative ornamentation. City places may require walls and fences, but the small garden in the suburb is happier surrounded by hedges or more naturalistically planted shrubberies that in charm can rival hedge-rows. By the enclosure alone you may achieve a garden. This will help to make it intimate and livable. Intimacy and livableness is one test of a garden's success. These were outstanding characteristics of our colonial garden. Our colonial grandmother had very little of our wealth of plant mate-



rial, she had no knowledge of what we would be able to contribute to our gardens in the way of color, impressionism which has made such a difference in our gardens was an unknown quantity to her, but her garden as we visualize it was very lively, very intimate, very usable, very lovely.

A garden is so often only a place "to mess in, to dig, to clip." I feel that for many people a garden would be a better garden if it were a lovely place where they might enjoy a quiet evening stroll or a place where they might sit, if but for a few moments, to watch a bird dip in a bowl or catch a butterfly poised upon a flower. But there is even a more vital point to understand in garden-making, and not only for those who are not given to working or living out-of-doors. That is to be able to conceive the garden as a picture, as a scene. I think that most of us are unconscious of the fact that each doorway and each window is really a frame through which to look at a garden picture. This makes me think of a visit I paid a mural painter. He showed me some of his overmantels—beautiful decorative landscapes they were. He told me that he liked landscape best for this use because he loved to be outdoors and so he tried to bring this out-of-door spirit into his rooms. I think that we overlook this idea almost entirely in making our gardens. We forget that a garden can be a veritable part of a room and that it can broaden and vivify its outlook. I happen to have such a scene when I sit at my dining table. It is just a tree and shrubbery enclosed lawn, a scene not unlike a bit of a clearing in a wood, as if we had brought a little of country scenery to our very windows. There are so many such simple possibilities for small gardens, but we have to choose the scene just as carefully as a painter does his composition.

So, what kind of a scene shall we choose? Shall it be just a little tree and shrub enclosed place lovely in the interplay of sunlight and shadow, or shall it be a garden where the spring is bright and sunny with all the early bulbs and flowering shrubs? Shall it be a garden where fruiting shrubs shall be colorful when the flowers are gone and bring the birds visiting or shall it be a winter garden? A winter garden need not be evergreen, for there are deciduous shrubs with lovely winter berries. Even more

intriguing are the coloring of leafless twigs and the traceried patterns of bare branches when plants exhibit the winter beauty of their structure. Nor does an evergreen garden need necessarily to be a winter garden. The broad-leaved evergreens have some of the most beautiful flower effects of spring and early summer.

So many different scenes suggest themselves. Imagine a little place with a quiet round pool surrounded with azaleas and laurels and rhododendrons. Visualize a garden in the midst of natural rock outcrops where vines can trail and rock plants spread their veils of bloom. Picture a garden beneath a great tree where tiarellas and violas, ferns and funkias, columbines and snakeroots and all manner of shade-loving plants might be found intermingled. Think of a garden of roses, not only the hybrid perpetuals and hybrid teas, but the merry little polyanthas, the Harrison Yellow rose, the Father Hugo's, the climbing varieties, and lastly the multiflora that will give you such welcome winter effects in your garden. Imagine as your garden scene a darling old-fashioned path with borders in which there are lilacs and irises, roses and peonies, hollyhocks and phlox, asters and chrysanthemums. Picture your garden scene a summer garden lavish with annuals. Visualize it as a true flower garden with all the modern feeling for color, subtle as a pastel or rich as a stained-glass window. Remember that the modern garden-maker must be no mere gardener but an artist as well, alive to the form and texture and color of tree and shrub and flower at all seasons.

I am not writing in superlatives as well I might. I have seen these flower arrangements, these garden scenes. I have created some of them myself. There is really very little difference between a big garden and a little garden, except in degree. When I first heard of the Japanese seventeen syllabled poem I wondered at its brevity. It has an unexpected charm. It is the tiniest poem in the world, and it expresses, suggests, one beautiful idea. That is what we are trying to do in the making of the small garden. We are trying to express beautiful ideas with growing things. In the exquisiteness of the expression, not in the size of the garden, does the success lie in garden-making.





MEMBERSHIP MEDAL—HISPANIC SOCIETY OF AMERICA

EMIL FUCHS

## EMIL FUCHS—PAINTER, SCULPTOR, ETCHER

BY GLADYS MOCH

IT IS rarely that man in a whole lifetime achieves the mastery of the technique of any one medium, therefore it seems remarkable that there should be anyone who has achieved technical competence in three of the most difficult—painting, etching, sculpture. What days of labor and what hours of devotion to the ruling passion, art, betokens the performance of work in three mediums. Anyone with a conception of what is involved in production must stand amazed before the enormous output of Emil Fuchs—painter, etcher, sculptor.

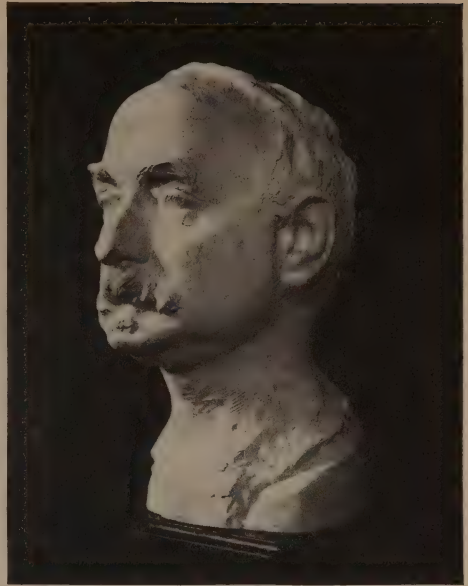
Mr. Fuchs has established his residence in New York, though he is a British subject. He was born in Vienna in 1866 and first studied art under Tilgner and later at the Academy of Vienna and then Berlin, where he remained until 1890, when his work won the reward of a traveling scholarship which took him to Italy. There he had the advantage of working in the government studios in Rome, where he remained for five years. During this period he produced the well-known group in marble called "Mother Love." A portrait commission from an English woman necessitated his traveling to London. The immediate recognition his work received there made him decide to make London his permanent abode.

Many notable in the political and the artistic life of the time came to his studio to have their portraits executed. Among his first sitters in London were Miss Ellis, daughter of Gen. Arthur Ellis; the Duchess of Manchester and her daughter Lady Alice Montagu; Forbes-Robertson—now Sir Johnston. From his variety of experiences Mr. Fuchs can tell many amusing anecdotes of his struggles as a young artist in England; and does recount many in his book, "With Pencil, Brush and Chisel." He tells of great ladies who wished to sit for their portraits but, because of the many social duties prominent positions entailed would come wearied to his studio and fall asleep while posing, greatly increasing, of course, the difficulty of his work; he tells of the embarrassments attendant upon visiting royalty because of exigent requirements in dress and royal etiquette. Mr. Fuchs' work soon after his arrival in London had come to the favorable notice of King Edward, then Prince of Wales, who had commissioned him to design a medal. Many royal commissions followed this one, with long visits to Windsor and Sandringham while the various pieces of work were under way, giving Mr. Fuchs the opportunity of meeting and sketching all the royal household as well as their many inter-

esting house-guests. Mr. Fuchs designed a medal for Queen Victoria commemorating the extension of her reign into the Twentieth Century. He designed the coronation medal for King Edward, and, by royal command, Mr. Fuchs designed a postage stamp bearing the head of King Edward. The Prince Christian memorial at the Royal Chapel in Windsor was executed by him for Queen Victoria.

While in London Mr. Fuchs wished to benefit by the advice and criticism of John Singer Sargent, who had visited his studio and commented favorably upon the work of the younger painter. He therefore arranged to work in Mr. Sargent's studio from five-thirty in the morning until ten o'clock, about the time sitters were likely to come for Mr. Sargent. Frequently, very early in the morning, Mr. Sargent would come to comment on his work. The disclosure of the habits of serious painters may be a surprising revelation to the layman!

Probably one of Mr. Fuchs's best known pieces of sculpture is the head of Paderewski, made while he was a guest in the latter's home in Switzerland. Among other noted sitters for portraits in marble or oil have



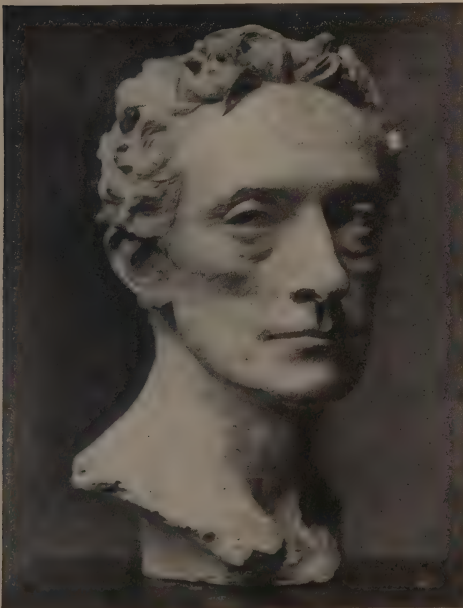
GARI MELCHERS

EMIL FUCHS

been Pinero, the playwright; Winston Churchill; Maurice Maeterlinck; Howard W. Beal, head of the American Red Cross Hospital, Peignton, England; Edward D. Adams, one of the trustees of the Metropolitan Museum of Art; Melville E. Stone, General Manager of the Associated Press—to mention but a few.

During one of Mr. Fuchs's visits to this country, before he took up residence here, his work received recognition and he was chosen to make the Hudson-Fulton Celebration medal, medallions for the Hispanic and Numismatic Societies, and the J. P. Morgan Memorial medal.

But his work in marble and paint did not prevent Mr. Fuchs from making a profound study of etching; he has, in fact, written a short pamphlet on the subject. Above the large and artistically furnished studio in which his sculpture and painting are made is a small room perfectly equipped for printing his etching plates. The man's utter devotion to his work and singleness of purpose is made apparent to anyone who has had the pleasure, as the writer has, of seeing Mr. Fuchs clean a shining copper plate, carefully ground it with the wax which protects the plate in the acid bath and noticed the exquisite care bestowed by



FORBES ROBERTSON

EMIL FUCHS



PORTRAIT

BY  
EMIL FUCHS





MRS. MARSHALL FIELD, III

BY  
EMIL FUCHS



J. PIERPONT MORGAN LIBRARY—ENTRANCE HALL. A PAINTING BY EMIL FUCHS

SHOWN IN RECENT EXHIBITION OF WORKS BY MR. FUCHS, FINE ARTS BUILDING, NEW YORK

him on the minutest detail in the process. One of Mr. Fuchs' most interesting etchings is the portrait of Harvey W. Corbett, President of the Architectural League.

In writing of Mr. Fuchs as the worker—painter, sculptor, etcher—it seems hardly fair to overlook his attitude to others in the art field. For the sake of his fellow artists in the Hotel des Artistes, where Mr. Fuchs has his studio, he purchased a small house opposite in order to prevent the erection of

a large building which would cut off the light from studios on the lower floors. In offering whatever technical knowledge he may have acquired to younger artists, as well as personal assistance in their work, his generosity knows no limit. Many people have admired his work—his career is witness to that—but assuredly some notice should be given to his kindly spirit and warm generosity, which equally merit recognition and admiration.



PANEL—CHINESE WALL-PAPER, 1820 PERIOD. HOME OF MISS JANET LATHROP, STOCKPORT, N. Y.

## EUROPEAN IMITATION OF CHINESE WALL-PAPER

BY EDWARD B. ALLEN

**T**HE OLD New England attic has for years been a treasure cave for those interested in things of the past, many when resurrected being of great value as antiques today. From the dark and dusty corner of such an old attic a few years ago there was unearthed an old sea chest, which, when opened, proved to be filled with rolls of wall-paper, tied with their original ribbons, just as it came from China a century and a half ago.

When unrolled it proved to be a lot of that rare Chinese paper so justly noted for its artistic loveliness of soft, brilliant, harmonious colors, the designs representing scenes of Chinese life, such as were the inspiration of Sir Wm. Chambers for his Chinese decorative designs which became so popular in

England. This paper originally was the gift of emperors, mandarins, ambassadors, and even wealthy merchants and ship-owners to persons of prominence at home.

The rolls of this set, which had lain unknown for so many years in the attic, were 4 x 12 feet in size, while no two of them were alike. It was made, it is believed, on a substance made from the paper mulberry tree with a firm, smooth surface on which the native artists had painted the scenes free-hand like fresco, the scenes representing various industries, native life, people, and buildings. A part of the original lot of 38 rolls was hung for a while on the walls of the parlor of the King Hooper house in Marblehead, but this is now in Gloucester, Mass., and some has since been hung in a



house in Providence, R. I. An antique screen in that city is also decorated with small sections of this kind of paper, showing native scenes and people beneath the branches of trees and flowers.

This paper was made in small pieces only

certain distance, when the scenes abruptly change. As the designs were painted by hand on a large scale, they more easily match by color than by drawing.

It is believed that this lot of paper was brought from China as a present for Robert



SECTION OF CHINESE WALL-PAPER SHOWING RELIGIOUS PROCESSION  
1820 PERIOD. HOME OF MISS JANET LATHROP, STOCKPORT, N. Y.

a foot square, which were attached to each other in strips. Each section of the paper represented a separate subject, and it is supposed that each set or subject was made for a particular room from measurements sent abroad, with due regard to door and window spaces, as this would account for the fact that many rolls match up for a

Morris of Philadelphia, but it was never used by him, and for some strange reason became lost and unknown until recently discovered.

This paper resembles the set in Dedham except in details of the scenes. The pointed hills, the houses, figures, costumes, and colors are the same in effect, but while the Dedham



SECTION CHINESE WALL-PAPER—ABOUT 1763. RESIDENCE MRS. BURGESS, DEDHAM, MASS.

HAND PAINTED BY CHINESE IN CHINA FOR EUROPEAN WALL HANGINGS

paper represents the cultivation of tea with continuous scenes of village life in many aspects, this one seems to represent terraced hillsides or perhaps rice fields, and some other agricultured occupation, unless by a stretch of the imagination one conceives the parallel lines to represent a ruffled sea, and the pointed hills to be islands.

To the extreme left of one scene is an unusual building, high and narrow, with lattice windows and a pointed roof, placed on the flat top of a large rock, which is reached by a steep, narrow path on one side. In another is seen a high, narrow rock which resembles a tree trunk, on whose flat top are rows of small objects, perhaps buildings, while up its side extends a ladder-like structure or a flight of steps for pilgrims.

There are also dwelling-houses, large and small, and natives standing about or leisurely walking. Between the houses are many umbrella-shaped trees. The softly blended colors, deep brown, green, blue, pink, yellow or black, give it life and vivacity impossible to appreciate except in the original.

In comparison with this real Chinese paper is another made probably in France—

printed, not painted—which also illustrates Chinese life, but as seen through the eyes of Europeans.

This paper is also historic and rare, and still hangs on the walls of a house in Stockport, N. Y., belonging to Miss Janet A. Lathrop. It is a very unusual and fascinating wall-paper covered with Chinese scenes in brown or gray tones, which was put on the walls about 1820 by a sea captain who built the house. Only one other example of this pattern is known to have been found in this country, which was in an old house in Albany, N. Y., in which Miss Lathrop's mother was born. It is said, however, to closely resemble a hanging of paper or tapestry in the Chinese Room in a hunting lodge of the King of Saxony at Moritzburg, near Dresden, and may have been copied from that, for, though the subjects are Chinese, they were designed, drawn or executed by Europeans. The subjects comprise Chinese or at least Oriental people, buildings and scenery, a monarch in a barge on a river with a picturesque building in the background, merry groups in a tea house, merchants with their wares, a religious pro-





CHINESE WALL PAPER—PARLOR, KING COOPER HOUSE, MARBLEHEAD, MASS.



CHINESE WALL PAPER—PARLOR, KING COOPER HOUSE, MARBLEHEAD, MASS.



cession with priests carrying an idol which resembles a Greek goddess, with flags and musical instruments, a very wonderful pagoda and palatial temple of exotic architecture. Another scene is a view of a lake or river, with great trees on the shore and a tall tea house with a pointed roof supported on slender columns from which project curving ornaments which resemble serpents. Above all a wonderful sky with silvery clouds. Within are women serving tea, while others are walking about and others are just landing from a large boat. Other similar scenes extend the design around the room. It was printed from blocks and finished by hand. The color is brown or gray in varying shades. There is the pomp of a royal court with great temples or palaces, and great personages, but is after all Chinese only in subject—China as seen through European eyes.

This and the paper at Dedham and Marblehead are the best of their kind, so comparison of the two is interesting. The New York paper is unquestionably European in make, while the others are a native pro-

duct, although made for export and not for native use.

The New York paper lacks the brilliant coloring of the others, and the people lack the distinctive Oriental cast of countenance so clearly seen in the native papers, the shape of the head, eyes and brows. Chinese spectacles of the period 1760–1800 are also seen and their strong resemblance to ours of today. There is a subtle difference in the cut of the clothes and the shape of the shoes. The man on the boat in the river scene of the New York paper, who is pushing a pole into the water, looks more like a Venetian boatman than a Chinaman. These are composite Oriental scenes rather than Chinese. There is also a great difference in the style of drawing in each and the application of color, the Chinese papers having the charm of a painting, which makes it practically a fresco on paper, while the other is decidedly a printed paper but rich in charm and decorative effect. The paper itself is also different, the surface of the native paper being hard and smooth, while the other is rougher and more spongy in finish.

## BULLETIN NO. 10—A SIGNIFICANT DOCUMENT

### ART IN PRESENT-DAY RUSSIA

THE Soviet Government has established a Society of Cultural Relations with Foreign Countries, which, in turn, has lately issued certain bulletins of information. *Bulletin 10* has to do with art and is an interesting document of forty-one typewritten pages, legal cap size, covering activities in the field of literature, music, the drama and fine arts.

In this announcement the activities of the Russian Academy of Artistic Science during the last two months of the past year are first reported. At that time the central department of the Academy in point of importance—namely, that of sociology—was completing its labors on the collection of revolutionary literature. The purpose of this work was “to sum up the work of literary organizations and of individual writers during the years of revolution, to shed light

on the stages traversed, and to point out the important effect on artistic literature of the emergence of new social groups in the field of art.” “This,” it is stated, “is particularly necessary now, when we are passing from eclecticism and revolutionary propaganda to the search for a style of artistic imagery adequate to our epoch; when the wrangle between futurism and realism is still acute; when the outlines of the art that is to become classic for our times are not yet clear.” The materials collected formed the objects of an exhibition of revolutionary literature, which opened in January, 1925, on the twentieth anniversary of the 1905 revolution.

The Academy arranged a historical concert-lecture dedicated to the songs of the epoch of the French Revolution. Addresses were delivered on the significance of songs

in the French Revolution and the influence of the French Revolutionary songs upon classical music.

In the literary section of the Academy a place was given for the study of folklore. Meetings were held, and selections presented showing the creative efforts of the self-taught village poets. Interesting observations were made in regard to the change of contents in the creative work of the people owing to the social changes produced by the revolution. Songs were rendered by the recently organized Peasants' Association. There was an evening of Modern Western Poetry at which translations were read of modern French, German and Italian poets, including the unanimists, cubists, futurists, expressionists and the revolutionary and proletarian poets.

Under the auspices of the Section of Arts and Crafts a paper on "The Handicraft Artist and the Revolution" was presented in connection with the Handicraft Exhibition. The discussion which followed dealt with the artistic arrangement of clubs, Lenin corners, cottage reading-rooms, etc., of linking up the town with the village, of the use of machinery and standardization of handicraft products, of the use of Red soldiers on leave for the establishment of live contact with village artists, etc. Under the auspices of this section an exhibition of the works of German painters was held in Moscow.

The Polygraphical Section of the Academy has gotten out three reports of importance. Two deal with the art of printing and were presented by two experts who had traveled abroad to purchase printing presses for the Soviet Government. The third report had to do with the modern Russian inventors in the domain of multicolor printing. All of these papers were illustrated by exhibitions of more than one hundred objects.

There is a Cinema Commission which is eventually to be transformed into a section of the Academy.

There is a Commission for the Preservation of Art Museums and Antiquities and this commission makes a full report on the rehanging and reopening of the Hermitage. It says that on November 19, 1920, there arrived at the Hermitage upwards of a thousand cases containing its treasures which for three years had been stored in

Petrograd for safety. Within eight days the Rembrandt Hall was open for inspection. On January 1, 1921, all the twenty halls of the picture gallery were restored, the old hanging arrangements being retained for the time being. In the autumn of 1921, on the anniversary of the reevacuation of the museum collections, which the Hermitage Board had decided to celebrate annually by the arrangement of some exhibition or by some publication, there was held in the premises of the so-called Reserve Quarters of the Winter Palace, turned over to the Hermitage in 1918, fifteen halls dedicated to the applied arts of the middle ages and of the Renaissance. Two illustrated guide-books were published for the occasion. In May, 1922, there was opened an exhibition of the Early Renaissance in Italy, comprising a number of first-class masterpieces, consisting partly of recent acquisitions and partly of old works kept in storage. In June, 1922, the Department of Antiquities was opened. In March, 1923, the Hermitage began to receive ecclesiastical objects of museum value appropriated from the churches. On the third anniversary of the reevacuation there was opened in the Pavilion Hall of the Little Hermitage an exhibition of lace-embroideries of the seventeenth and eighteenth centuries.

In the summer of 1923, by arrangement with the Academy of Arts, the former Stiglitz Museum was handed over to the Hermitage as a branch of the institution. In May, 1924, in the former Georgian (Throne) Hall of the Winter Palace, there was opened an exhibition of armour of the sixteenth century. In short, the activities of the National Hermitage in recent years may be summed up in the reopening of one hundred and fifty-three halls, partly reorganized and partly reestablished.

The Asiatic Art Museum was founded in Moscow by the Museum and Art Monument Protection Department of the People's Commissariat of Education. This museum began to function in 1919 during the years of civil war and famine. At the present time it has about three thousand items listed. The carpet collection of this museum is said to be especially fine, and the Far East section has a vast collection of Chinese ceramics.

Under the heading of Dramatics an

interesting account is given of ten years of activity of the Moscow Kamerny Theatre established in December, 1914. The present Director is A. J. Tairov. This theatre has created new aesthetic laws of theatrical action. It is not a mimical but a plastic theatre and endeavors to train the artists not only to act but to dance, do pantomime, etc. It does not use the colloquial but the melodious type of elocution. It is said to have endeavored to bow to Modernism but without complete success. This theatre has, it will be remembered, made a tour of Europe and America, the purpose of which, according to the present report, was to manifest the erroneousness of current notions about Soviet culture.

The Revolutionary Theatre of Moscow is now in its third season. The aim of this theatre is avowedly the propaganda of the ideas of Communism and the active advocacy of the new forms of social life. This theatre is intended exclusively for proletarian audiences. Its company is made up chiefly of young actors brought up during the years of revolution, who have gone through the bio-mechanical school. These actors have been selected from the people in order that they may be akin to the proletarian audience, both by their outlook on life and their technique. One of the plays which this theatre has presented is "The Echo," by V. N. Bill-Belotserkovsky, a drama from the life of workers in America. The plot of this play consists of the fight of the American workers against bourgeois intervention in the civil war in Soviet Russia. Other plays deal with kindred subjects. In this theatre there is what is known as the Lenin corner. This contains a sculpture gallery of proletarian leaders, and displays large posters setting forth such subjects as "Lenin and the Peasantry," "Lenin and War," "Lenin and Industry," "Lenin and the International Workers Movement," "Lenin and the Party," "Lenin and the Youth." In short, these lounge rooms are purposed not merely as a place for rest, or for social gatherings where the proletarian playgoer continues his social life, but also as educational centres for the furtherance of propaganda.

The cinema is being used for the same purpose and in the same way. Special films are being prepared which will treat

of the various historical epochs from the Marxian and revolutionary standpoint. A group of proletarian and peasant scenario writers has also been formed by workers employed at the third Goskino Film Factory. It is the aim of this group to create a permanent body of revolutionary-minded scenario-writers who are well acquainted with the technique of cinema production and take direct part in the production of their own scenarios. It is frankly announced that effort is being made to attract new groups of proletarian intelligenzia (communists and young communists) to practical cinematographic work, so that they may furnish new ranks of Red cinema specialists.

Russian representation in the International Exposition of Decorative Art now in progress in Paris is under the charge of the U. S. S. R. Society of Cultural Relations with Foreign Countries. France is said to take a keen interest in Soviet art. The space allotted to the U. S. S. R. pavilion is considerably in excess of that allotted to other countries. The exhibit comprises the most characteristic specimens of the decorative art industries. "Apart from the moral significance of the display," we quote directly from the report, "of the artistic achievements of the Soviet industries at a world exhibition, it is also important in the material respect, in the sense of the possibility of gaining new markets for the art products of the U. S. S. R."

By special request of a group of French artists, an exhibition of Soviet cartoons has been shown in Paris.

A monument to the revolutionary martyrs is being erected at Saratov, where battles were fought between revolutionary workers and Cossacks. This monument will depict the history of the revolutionary movement during twenty years. There will be pictorial bas-reliefs on the pedestal. The monument will be crowned by the figure of a worker embodying the October victory and the confidence in the building of the new life. On the western side of the monument will be a bas-relief portrait of V. I. Lenin. The designer is Korolev, and his purpose is not to create a decorative ornament for the public square but to furnish a monumental cultural work for the education of the masses.

In the department of music, the directors



of the Russian Philharmonic Society, having resolved to cater to the large proletarian masses, are contemplating in the near future the organization of an extensive cycle of chamber concerts accompanied by lectures. It will be the purpose of these concert-lectures "to demonstrate the development of the musical art in connection with the

socialistic and general artistic evolution of culture." In connection with these lectures lantern slides will be used. Arrangements have been made for the distribution of tickets to all philharmonic concerts among workers' organizations.

To such uses is art being put today in Russia!

## A. F. A. CIRCUIT EXHIBITIONS

**T**HE American Federation of Arts is now starting its Seventeenth Circuit Exhibition Season. A tentative circular has been printed listing approximately forty exhibitions of varied size, character, and cost. A more comprehensive circular is to be issued in the autumn.

The Federation is planning to send out next season two exhibitions especially assembled for display in colleges. One will be made up of reproductions in color of paintings by the Great Masters; the other will comprise original works by contemporary American artists. A circular-letter was sent in May to one hundred or more colleges in order to learn what demand there would be for such exhibits. Already over fifty colleges have made application, so that excellent circuits can be arranged. The collections will be sent out the first of October, and the period of exhibition will be two weeks at each place. The circuits will cover about twenty-eight states in all. The plan has especially commended itself to the colleges because of the possibility of acquainting the student body with the works of the Old Masters, and of the painters of today. In many cases there will be possibility of relating them to several of the subjects included in the college curriculum.

In connection with the Centennial Exhibition of the National Academy of Design, to be shown first in the Corcoran Gallery in Washington and then in New York, the Federation has made arrangements to select a large representative group comprising about one hundred paintings, which will fully illustrate the development of America in painting during the past hundred years. The exhibition will probably go only to art museums, and as inquiries have already been received from a good many places concerning

the possibility of securing the Centennial Exhibition, a tentative circuit is now being planned. It is also possible that a second group of forty paintings, all by contemporary academicians, will be assembled from the great exhibition and sent out. Neither collection will be available before February 1, 1926.

The Western Canada Association of Exhibitions recently arranged to show our loan exhibition from the Metropolitan Museum of Art at three of the large summer fairs. The circuit was planned by an employee of the Edmonton Exhibition Association, who for the past six or eight years has had considerable experience in arranging exhibits of different kinds. The paintings were sent first to Calgary, Alberta, where the fair was held from July 6-11. The collection then went to Edmonton from July 13-18 and to Saskatoon from July 20-25, each fair having the pictures on display in its Fine Arts Building for approximately a week. The total number of persons attending the western fairs is roughly about three hundred thousand a year. The bringing of a collection of pictures such as this loan exhibition from the Metropolitan Museum is a distinct advance, it is said, on anything that has been done hitherto in the art line.

There has been a particularly keen interest lately in all things connected with city planning. At the recent Convention of the International Federation for Town and Country Planning and Garden Cities a number of German delegates and representatives of various organizations visited this country. They expressed a desire to include the Federation's Town Planning Exhibit in the large exhibition of American architecture to be held in the fall in Berlin and several other important German cities. The Fed-

eration felt this was an opportunity that could be used to great advantage to the furthering of mutual understanding and possible cooperation between American and German architects interested in a common cause. The Town Planning Exhibit is expected to meet with very lively interest on the part of the German public.

Requests come to the Federation from a great many distant places, for example—the Section of Pedagogy of the State Council of Education in Moscow, Russia, is interested in the methods we apply in our schools in the line of art education, and has written for the names of certain books on art, and for further information on what is being done in the schools in the United States. Inquiries concerning pictures for the home have been received from Brazil, S. A.; from St. Eustatius in the Dutch West Indies; from Johannesburg, S. Africa, and Birmingham, Eng.

*Spanish Paintings by Maurice Fromkes*

The American Federation of Arts will circulate this season a group of paintings by Maurice Fromkes, comprising about fifteen canvases from his Spanish series as well as some of his American subjects.

These paintings were shown in January at the Albright Art Gallery, Buffalo; in February at the Boston Art Club; in March at the Rhode Island School of Design, Providence; in April at the Corcoran Gallery of Art, Washington, D. C.; in May at the City Art Museum, St. Louis; in June at the Memorial Art Gallery, Rochester; July–August at the Milwaukee Art Institute; September–October at the Grand Rapids Art Gallery, Grand Rapids, Michigan. The exhibition will start on tour the first of November and bookings may now be made through the Federation.

H. C.



HORSE MACKEREL

GIFFORD BEAL

PURCHASED FOR THE PERMANENT COLLECTION OF THE DETROIT INSTITUTE OF ARTS

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## COMMERCIAL ART

AT THE most recent Convention of the American Federation of Arts someone suggested that it would be well if the term "commercial art" could be outlawed. It would, undoubtedly, but as is so often the case, the question is how to go about it. Either all art is commercial or none should be; everything depends upon how the words are used—what they are supposed to imply. There should be no stigma attached to the word "commerce"; in fact to historians this word conjures up glorious visions—enterprise associated with deeds of daring and undaunted courage—splendid achievement. What would Venice have been without her commerce—what Great Britain? The commerce of cities and nations has meant the progress of races; it is only commerce misused that brings evil in its trail. The merchant prince who profits through dishonest measures has no more reason for being called commercial than he who traffics honestly; both are engaged in commerce. But gradually, by ill use, the word has come to mean in our minds something quite different. To state it very briefly, it is

defined as *putting money first*; hence the commercial man is a man who regards money gains as of prime importance. Thus commercial art suggests art associated primarily, if not entirely, with money making—art produced for pay.

Mr. John Cotton Dana, in an article published in *The Museum*, has lately said: "In no country and at no time in the world's history has the artist appeared and produced good things unless he was paid so to do." And he is right, but it does not follow that the artists were what we today mean by the word "commercial." Doctors and nurses, judges and engineers receive compensation for their services; this does not make them "commercial" unless they come to love the reward better than the achievement and give less than their best in return.

Art is a product, the work of men's hands as well as the fruit of genius; it is at its best priceless—rare, but it can be bought and sold; it must be bought and sold, or it will merely clutter the world; therefore it is of necessity always potentially commercial. On the other hand, the great painter who receives a commission for a mural painting or a portrait is no less commercial than the artist who designs fabrics, furniture, jewelry, or makes drawings for advertising purposes, provided both do their best and produce work of artistic quality. Art is art; it cannot be commercial or bad, though it may be put to evil uses. If it is "commercial" or "bad," it ceases to be *art*.

Mr. Dana remarks upon the vast amount of artistic talent utilized today in the making of illustrations for newspaper advertising, and he rejoices in the fact that our commercialism thus promotes and encourages effort in this field. It would be more encouraging if much of this were better, but it is true, on the other hand, that much is amazingly good and admirably serves its purpose. It would be a grave mistake, however, to regard this as more than it is—a step in the right direction—art utilized for commercial purposes, not an end in itself. Art, says Mr. Dana, is not an essential but an adornment of life. He refers, of course, to physical life, the function of living, for life stripped of art—all art, would mean life devoid of all man-made beauty, life sans song, architecture, sculpture, painting, poetry, dancing, the drama, that abundance



of beauty, that power of beautiful expression which lifts man above the beasts that perish and gives reasonable hope of immortality. When we consider art thus we realize the folly of ever calling it "commercial," of reckoning its progress or its successes in figures, even when they represent dollars and cents. Art, be it humble or great, is a thing of the spirit—one of God's most beneficent gifts to man.

## NOTES

### NEW ART GALLERIES

Yale University is to have an art center, the development of which is in charge of the "Associates of Fine

Arts at Yale University," an organization similar to "Les Amis du Louvre" of Paris. An entire city block on the college campus has been designated as the site for an art museum and associated buildings to be erected at a cost exceeding \$1,000,000.

The first unit of the \$100,000 Museum and Art Building which is to be erected in San Pedro Park, San Antonio, Texas, is in process of construction. This unit will constitute a complete building, the cost of which will be defrayed with \$25,000 appropriated by the city commissioners. It will be Spanish in type, of rubble stones and a red-tiled roof. Robert M. Ayres of San Antonio is the architect.

This will be the second Art Museum in the state of Texas (the first being in Houston). The San Antonio Museum Association agreed to furnish "art collections, relics and curios" to the value of \$100,000, to match the city's gift of this amount for the erection of the building. Other units will be added later.

A fund of \$300,000 for the erection of a new art museum on the campus of the University of Oregon at Eugene is the objective of a state-wide drive launched last spring among the university women. An elaborate county organization is handling the drive, with the cooperation of the American Federation of Arts and of undergraduates as well as alumnae of the university throughout the state, who are swelling the fund with the proceeds of benefit entertainments. The Oregon state society of the Daughters of the American Revolution has contributed \$1,000. The Murray Warner memorial collection of

Oriental art, among other exhibits, will be housed in this building.

Between three and four hundred of the most valuable paintings in the art collection assembled by the late William A. Burnett of Amherst, Massachusetts, are to be presented to the Jones Library of Amherst College as soon as it shall possess a proper place for their exhibition. It is expected that the library will erect a building within a few years, wherein provision will be made for the paintings. Until then they will probably be retained in the Burnett Art Gallery.

Davenport, Iowa, has made rapid progress in the establishment of its municipal art gallery, which had its inception only last spring. The city has completed the remodeling of an old armory, which yielded twelve spacious galleries, has secured a director, R. J. McKinney, a graduate of the school of the Chicago Art Institute, and has set aside, for the first year, \$20,000 for installation and support. Mr. McKinney visited the Chicago Art Institute this summer to study its methods.

A nucleus for an art collection has been given to the new Museum of Paterson, New Jersey (which is soon to open under the auspices of the trustees of the Free Public Library), by Mrs. Jennie T. Hobart, widow of the late Hon. Garret A. Hobart, Vice-President of the United States under the McKinley administration. The gift comprises twenty-five paintings valued at between \$30,000 and \$40,000. They have been hung in the exhibition room of the Danforth Library Building until a museum building may be erected on the property adjoining the library.

Glendale, California, is to have an art gallery and library through the munificence of the late Leslie C. Brand, who bequeathed his beautiful home, "Miradero," to the city for such use after the death of his widow. It is located upon property adjoining Brand Park, also Mr. Brand's gift, and will be known as Brand Library.

### EXPERTIZING BY X-RAY

The first attempt to standardize the X-ray method of examining paintings and other works of art is now being brought about through the researches of Alan Burroughs, Curator of Paintings at



PORTRAIT OF A LADY

CHARLES WILLSON PEALE

FIRST EDUCATIONAL ART EXHIBITION OF THE YOUNG MEN'S  
AND YOUNG WOMEN'S HEBREW ASSOCIATION OF PHILADELPHIA

the Minneapolis Institute of Arts, working under the direction of Edward W. Forbes, Director of the Fogg Museum.

During the last few years the X-ray has been adapted to a variety of commercial and physical research. The "technique" of the X-ray has been perfected to the point of revealing the structure of either the most delicate or the most dense objects. Its use in "looking through" the pigments of an old master is an obvious development. In scattered fashion, experiments along this line have been going on for a number of years, in Brussels, Paris and London, as well as in this country, without, however, any effort at standardizing the results. Until now each experimenter has limited himself to noting the difference in density which

exists generally between old and modern paints, and which in a way is an indication of repairs made on an old panel or of complete forgery.

The results of the Harvard experiments have not yet been announced, but it is understood that the work is larger in scope than other work of this type. It includes the forming of a reference file of X-ray plates for the purposes of comparison, the cataloguing of the characteristics of certain pigments as observed in the X-ray plate, the study of individual styles of brush work, methods of preparing ground and of applying pigment, and the study of the effects of age, both natural and "artificial," in the various materials used by artists. This points to a greater use for the X-ray in the

expertizing of paintings than ever before. Not only does the short ray record the hidden parts of a picture, but it seems to record them in an obvious way so that the layman may see for himself what the art expert has taught himself to perceive through a long period of familiarity with pictures and study of their peculiarities. The reading of the X-ray plate is no easier for the connoisseur than for the physician, it is said, but once the important points of the picture have been pointed out, the layman may be confident of knowing facts without having to rely only on the connoisseur's opinion, no matter how skillful. Until a large number of plates are available for comparison and study there will be no announcement from the Fogg Museum or Mr. Burroughs. Nevertheless the success of the experimental work is reported to be certain, the practicality of the X-ray having already been proved in several cases, and the uniform nature of the plates having proved that standardization is possible.

Alan Burroughs, who has been connected with the Minneapolis Institute of Arts for the last two years, obtained his first results with the X-ray in the examination of a mummy enclosed in its painted case. These first tentative exposures are being bettered and made more accurate. And the "technique" of X-raying other forms of pictorial art, such as drawings, prints and parchments, will undoubtedly be perfected before the work is considered closed. In the meantime museum officials and private buyers of paintings will be curious to learn exactly how much they may be benefited by this work with the X-ray.

The Corcoran Gallery of Art has accepted the William A. Clark Collection. Announcement was made by Mr. Charles C. Glover,

THE  
W. A. CLARK  
COLLECTION

President of the Board of Trustees, on August first.

Through generous gifts of friends of the Gallery a new wing will be erected to house this collection. Tentative plans for the addition have already been drawn by Mr. Charles A. Platt of New York, the architect of the Freer Gallery of Art in Washington.

This collection was, it will be recalled, left to the Metropolitan Museum of Art under

certain conditions, provision being made that if this Museum declined the gift it was then to be offered to the Corcoran Gallery of Art of which Mr. Clark was for some years a trustee. The Metropolitan Museum, after due consideration, did decline the bequest, the condition named—that it should be separately set forth in separate galleries, not distributed—proving an insurmountable barrier to acceptance. Trustees of the Corcoran Gallery, according to the terms of the will, had four months to consider the matter. The time would have expired on the 20th of August.

The collection comprises two hundred paintings, water-colors and drawings, besides tapestries, laces, a ceiling by Fragonard, two stained glass windows, French furniture of the time of Louis XVth and XVIth, rugs, carpets, majolica, old Delft and other art objects. A miscellaneous collection, representing to a great extent the taste of the collector.

In the announcement issued by the Corcoran Gallery of Art it is stated that "the acceptance of this bequest meets, we are confident, with the wishes of the public and especially the people of Washington.

THE  
SARGENT  
SALE

Record prices, their total exceeding \$725,000, were paid for 163 water-color sketches, oil studies and unfinished pictures by the

late John Singer Sargent, at an auction at Christie's on July 24. These were works in the artist's studio at his death.

Throngs of visitors hoping to acquire for a modest bid something by Sargent, crowded the salesroom to the point of suffocation. Most of the art connoisseurs and dealers in London were present. Among other notables were Lord Beatty, Sir Gerald du Maurier and the former King of Portugal.

It was announced that Sir Joseph Duveen had privately purchased the unfinished portrait of Mme. Gautreau for presentation to the Tate National Gallery of Modern Pictures, to which he has given a special wing for the exhibition of Sargent's works.

The first bid was 100 guineas (about \$500) for a sketch 20" x 26", of a Florentine palace, which went for 200 guineas, setting a pace for the sale, although this price proved to be one of the lowest for the day.



The water-colors consistently fetched 720 to 800 guineas, the highest prices for this section being paid for sketches of Venice, showing boats. "A Side Canal, Venice," brought £4,830, and several others of the Venice sketches went for more than £2,000. Sketches of white oxen were, unaccountably, the least popular, going for as low as £320 and £240.

Among the larger pictures, "A Boat with Golden Sail" brought £7,350; "Ladies in a Garden," £6,930; "Sketch of Carmencita," £5,040; and a number of others also went for five figures (in U. S. coinage). The lowest price for the entire sale was 55 guineas for a study of the portico of a church, and the outlined figure of Lord Ribblesdale standing near. The majority of the pictures brought about \$4,450 apiece.

It is presumed some dealers were buying on commission, since prices rose to such unexpected peaks.

At a second sale, on July 27, when original designs and decorations for the Boston Library and preliminary sketches for the Boston Museum were among the items auctioned, the total receipts for the two sales were raised to almost nine hundred thousand dollars.

Story-telling classes for children, features at the Boston Museum of Fine Arts for several summers, were conducted this year as usual. They opened the first of July and continued until the end of August. Three groups were entertained daily, brought to the Museum in special cars from previously arranged meeting places. An illustrated talk opened the programme, followed by a walk through the galleries to view the objects mentioned, and each child received a postcard to take home. The expense of these instructive and recreative outings for children is borne by a permanent fund, the Caroline Sumner Freeman Fund. About 8,000 children are entertained each summer.

George Bellows' masterpiece, "Emma and Her Children," is a recent acquisition of the Boston Museum of Fine Arts.

Eight paintings by John Singleton Copley, recently bequeathed to the Boston Museum of Fine Arts by Susan Greene Dexter in memory of Charles and Martha Babcock

Amory, were hung this summer. All of these paintings represent work of the artist's English period.

Two German police dogs, appropriately named Titian and Titian, Jr., from their auburn colored hair, aid in guarding the treasures of the Museum. With the help of nine men they work in eight-hour shifts from 4 p. m. until 8 a. m., changing places at midnight of their own accord. They have responded quickly to tests sensing immediately strange men hidden purposely in obscure corners of the galleries. An interesting trait is their love of order. They express great dissatisfaction if a floor is littered overnight by the installation of a new exhibition, and especially if they find a statue lying down which should be standing.

NEW SCHOOL OF ART IN KANSAS	Washburn College, Topeka, Kansas, is to open a School of Art in September with a four-year course leading to a certificate, planned to
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give the student a foundation enabling him to take up various lines of practical work, such as portrait and landscape painting, advertising or teaching. In addition to training in art, the course includes appreciation of music, English composition and literature, history of modern art, and philosophy of art. Frequent exhibitions, sponsored by the Topeka Art Guild and the Department of Art of Washburn College, are held every year in Mulvane Museum, which will be a laboratory for the students.

Mrs. Frances D. Whittemore, director of Mulvane Art Museum, is to be director also of the School of Art. V. Helen Anderson, a graduate of Brown University and the Rhode Island School of Design, and a student of Charles W. Hawthorne and Howard E. Smith, is instructor in drawing and painting. She won the portrait prize in the Mid-western Artists Exhibition 1923. Arlene Loper is instructor in crafts, and Fayebe Williams Wolfe is curator. This faculty is to be augmented by lecturers from the Washburn College of Liberal Arts.

A collection of Indian relics valued at \$20,000 has been presented to Mulvane Art Museum by George W. Reed, Jr., once a student at Washburn College and now archaeological and assistant librarian of the State Historical Society of Idaho. The



DUKE OF YORK

SIR THOMAS LAWRENCE

FIRST EDUCATIONAL ART EXHIBITION OF THE YOUNG MEN'S  
AND YOUNG WOMEN'S HEBREW ASSOCIATION OF PHILADELPHIA

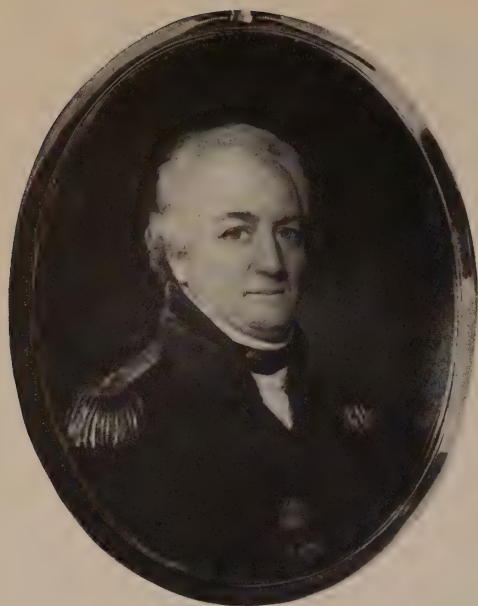
collection, including baskets, blankets, carved utensils, implements, totem poles, weapons, musical instruments, etc., represents the various Indian tribes which lived along the Pacific coast from Oregon to Alaska.

A NOTABLE EXHIBITION

Portraits in oil and miniature by early American artists and their British contemporaries compose the distinguished initial exhibition arranged by the Art Committee of the Young Men's Hebrew Association of Philadelphia. It

opened at the Association building on June 15 and will remain on view until the 20th of this month, every day from 9 a. m. until 10.30 p. m., admission free to all.

This exhibition, which includes 30 oil portraits and 64 miniatures, loans from thirteen private collectors and galleries, could be rightfully designated an exhibition of artists of Great Britain and her American colonies. There has been in my recollection no such combination before attempted. The great artists that have shed lustre on English art are well represented by a galaxy of names much honored, among them Cotes,



GEN'L TOUSSARD

MALBONE

EXHIBITION BY Y. M. AND Y. W. H. A. OF PHILADELPHIA

Engleheart, Cosway, Gainsborough, Hopper, Angelica Kauffman, Lawrence, Raeburn, Reynolds, Romney and Smart.

The Americans represented have given the United States their art traditions. Benjamin West, the Colonies' greatest contribution to the Mother Country, was followed by John Singleton Copley, whose son in England became one of her Lord Chancellors as Lord Lyndhurst. West was one of the founders of the Royal Academy and succeeded Reynolds as second president.

The most eminent of our other early American artists are also represented in this exhibition: Harding, Inman, Malbone, James Peale, Gilbert Stuart, Sully and Waldo.

In studying the group as a whole there is unquestionably the English influence dominant. In each of the American portraits is a suggestion of the environment of culture with which the artist was surrounded. However, it is quite impossible to mistake the portraits of the American painters for those by their British colleagues.

After the Revolution America was a fruitful field for English miniature painters, who came here to compete with our own Malbone, Fraser, James Peale, Charles Willson Peale, and Bridport. The best of

them left a fine heritage of miniature portraits of Americans prominent in social, military and civic life.

The catalogue published in connection with this exhibition is exceptionally complete, containing comprehensive biographical data about the artist and the subject of each portrait, and, in addition, a history of the paintings, to what collections they have belonged, etc. A copy of this catalogue was sent to each of the 16,000 members of the Association.

In arranging this exhibition, the Art Committee of the Young Men's and Young Women's Hebrew Association considered not only the aesthetic value it would have for the members of the organization but its unique educational value to the residents of our city, in promoting a greater appreciation of our native talent and in developing a keener sense of obligation to the British artists who were responsible for what is best and finest in our art traditions.

It is the purpose of the Art Committee with regard to future annual exhibitions which they hope to present, to arrange groups of artists of later generations, showing the reaction of the American artists to their French contemporaries.

ALBERT ROSENTHAL.



MISS RUSHOUT

A. PLIMER

EXHIBITION BY Y. M. AND Y. W. H. A. OF PHILADELPHIA



IN  
DENVER

The Denver Art Museum's new gallery, an addition to Chappell House, and alterations on the latter were completed in July. The exterior of the new gallery is of pink stucco, which harmonizes with the stone-work of the original building. The Denver Garden Club undertook the landscaping of the entrance grounds to the new building. An exhibition of drawings and light sculpture by Ivan Mestrovic will be the initial exhibition in the new gallery early this month.

The Chappell School of Art, which since its inception in June, 1924, had occupied rooms on the third floor of Chappell House, moved to a home of its own, a leased residence, with eleven rooms, the first of last June. The additional space will permit an expansion of activities, and the management expects to start classes in industrial art in the fall. The school opened its new home with an exhibition of student work. Enrico Licari, instructor in sculpture, and several other artists, have taken studios in the building.

The one-man show of recent work by Robert Reid, N.A., of Colorado Springs, held at Chappell House during July, proved to be the most popular exhibition Denver has had in many months. It was composed of work very different from Mr. Reid's familiar moonlight scenes, being a series of small canvases decorative in treatment, entitled "The Affairs of Anatole," in which were shown a marvelous character doll and various nude figures against backgrounds of tapestry, a Japanese screen and other colorful objects. A reception tea was given in honor of Mr. Reid by the Denver Art Museum on July 16.

Charles M. Kassler of Denver held at Chappell House during June a one-man show of oil paintings, water colors and wood block prints in which the decorative note predominated.

The art department of the Colorado Woman's College held its annual exhibition of students' work the first week in June.

The annual exhibition of the Business Men's Art Club of Denver was preceded by a banquet at Chappell House on May 18.

The schedule of the Denver Art Museum for the coming season includes several European exhibitions: paintings by Anglada,

and exhibitions of pictures and industrial art objects by Russian and Scandinavian groups.

A course of six lectures and criticism on heraldry by Louis P. de Boer, LL.B., M.A., launched last spring by the Church Art Commission of the diocese of Colorado and the heraldry group of the Denver Art Museum, will extend into this autumn. This is the first opportunity that Denver art students have had in practical design and construction of heraldic devices, and the course has been commended by architects, sculptors, and clergymen.

Reginald Poland, Educational Secretary of the Detroit Institute of Fine Arts, and former director of the Denver Art Museum, who spent part of his vacation in Denver, was the guest of honor at a reception and dinner in the garden of Chappell House July 1, given by the Artists' Club. Mr. Poland delivered an address on the sculpture of Ivan Mestrovic.

Robert Garrison has been commissioned to execute the two heroic athletic figures, each 27 feet high, to be placed above the central arch at the main gateway of the stadium of the University of Denver. The stadium will be 86 feet high, in the form of a half moon, similar to the new stadium recently completed at Cornell University. An interior frieze for the new South Denver High School and a plaque for the Denver Polo clubhouse are among Mr. Garrison's latest achievements.

ART  
EDUCATION  
IN CHICAGO

The American Institute of Architects, the Art Institute of Chicago and the art department of the University of Chicago, with the financial support of the Carnegie Corporation of New York, conducted a lecture course in appreciation of art for instructors in art of ten colleges and universities in the middle west, from June 22 to July 18 at the Art Institute. The colleges in Ohio, Kentucky, Illinois, Indiana, Iowa, Nebraska and Minnesota had been invited to send representatives, whose transportation, board and lodging were furnished free of charge.

George C. Nimmons, chairman of the committee on education of the Institute of Architects, wherein the idea for the lecture course had its inception, and Charles Fabens

Kelley, assistant director of the Art Institute, were in charge of the course. Lectures followed by discussion were given four mornings each week, gallery talks one morning; conferences and demonstrations of art processes were held two afternoons a week. The lectures covered the widest possible range of subjects, from Greek sculpture and Gothic cathedrals to the ultra moderns. Among the lecturers were Prof. Walter Sargent of the University of Chicago, Mr. Nimmons, and Ralph Rodney Root, landscape architect.

Etchings, lithographs and drawings by Alphonse Le Gros, lent by Mr. George Matthew Adams of New York, were placed on exhibition at the Art Institute about the middle of June to remain until October 15. The exhibits cover a wide range, from landscape and figure studies to portraits, among which are characterizations of such well-known men as Tennyson, Longfellow, Hugo, Tolstoi, etc. Several portraits of Le Gros are included, one by himself, and three by other artists.

"A History of Art" by Miss Helen Gardner, supervisor of the Survey of Art History courses in the School of the Art Institute, will be off the press in the early autumn, according to the present forecast of Harcourt & Brace, the publishers.

ANOTHER  
SAINT-GAUDENS  
LINCOLN

A statue of Abraham Lincoln by Augustus Saint-Gaudens, the seated figure which has been kept in storage by the South Park Commission of Chicago for many years, is now being erected in Grant Park, about one block southeast of the Art Institute. A standing figure of the great Emancipator, situated in Lincoln Park, is also the work of Saint-Gaudens. One hundred thousand dollar was left by John Crerar in 1889 for a statue of Lincoln which was "to face south in a southern park in the city of Chicago." Saint-Gaudens obtained the commission and finished the cast in his studio at Cornish, New Hampshire, in 1906. It was exhibited at the Art Institute and the Panama-Pacific Exposition at San Francisco in 1915. When it was returned to Chicago, no available site appeared worthy of the great figure, which Saint-Gaudens is said to have pronounced his greatest work. The filling in of the lake

front has resulted in the Grant Park site.

In this work Lincoln is seen seated in a conventional claw-foot chair of the Roman type, his right hand spread out and resting upon his knee, while his left hand rests upon the arm of the chair. His expression is that of deep thought—a serious, almost stern face. Relieving the severe lines of the chair is a representation of the shawl Lincoln wore. The people of Chicago may well take pride in having two Saint-Gaudens masterpieces of Lincoln erected there.

There are three other seated figures of Lincoln, all of striking interest and worthy of inclusion in a representative list of American sculpture: Daniel Chester French's in the Lincoln Memorial, Washington, D. C., Charles G. Niehaus', in Buffalo, N. Y., and Adolf A. Weinman's, at Hodgenville, Ky.

FROM  
SAN DIEGO,  
CALIFORNIA

The beautiful new Fine Arts Gallery, which has been under construction for almost two years, will be ready to open its doors on October first. This building, at a cost of \$250,000, has been built and will be presented to the city of San Diego by Mr. and Mrs. A. S. Bridges. Mr. Templeton Johnson is the architect for the building and has designed it amiably in the same phase of Spanish Renaissance architecture that was used for the Fair buildings which form the setting for the new gallery, which is located on the north end of the Plaza de Panama. Adequate galleries for painting and sculpture have been the theme of the interior, which combines dignity and beauty with utility.

The organization known as the Friends of Art of San Diego has changed its name and is now incorporated under the title of the Fine Arts Society of San Diego, preparatory to taking over the management of the new Fine Arts Gallery. The gallery will be formally opened with a pre-view and reception for the members of the Fine Arts Society, followed by a reception to Mr. and Mrs. Bridges, at which the ceremony of presenting the gallery to the city will take place. The schedule of exhibitions awaits the arrival of the new director.

The gallery on the Prado, which has been used since the days of the Fair as a Fine Arts Gallery, has now become a permanent



HARBOR ICE

FREDERICK J. MULHAUPT



WINTER SUNLIGHT

HARRY LEITH-ROSS

EXHIBITION, NORTH SHORE ARTS ASSOCIATION, GLOUCESTER, MASS.





BETSY

MARY F. R. CLAY

EXHIBITION, NORTH SHORE ARTS ASSOCIATION, GLOUCESTER, MASS.

part of the archaeology department of the San Diego Museum and has, under the direction of Dr. Edgar L. Hewett, Director of the Museum, recently had installed in its rooms the anthropological exhibition and will henceforth be known as The Anthropology Building.

The St. James Chapel, a replica of one of the most beautiful of Mexican chapels, which forms a quaint section of San Diego Museum, is the scene of many weddings, people of all religious denominations choosing it because of its unusual charm and peace.

Mr. Maurice Braun is just completing a very beautiful studio home on Point Loma where it overlooks the bay, the city and the purple encircling mountains.

H. B. B.

The Third Annual Exhibition of the North Shore Arts Association opened in Gloucester, Massachusetts, on July 11, and will be on view until the 6th of this month. Landscapes are predominant among the 384 works shown, which include oil paintings, water colors, pastels, black and white, and sculpture.

The Alice Worthington Ball Prize of \$100, offered for the best painting in oil by a woman, was awarded to Mary Gray for her painting entitled "Old-fashioned Interior."

Outstanding among the figure subjects and portraits are works by Carl Nordell, Gertrude Fiske, Orlando Rouland, William M. Paxton and Camelia Whitehurst. Frederick Mulhaupt, Felicie Waldo Howell,



OLD FASHIONED INTERIOR

MARY GRAY

AWARDED ALICE WORTHINGTON BALL PRIZE, EXHIBITION  
OF NORTH SHORE ARTS ASSOCIATION, GLOUCESTER, MASS.

Frederick J. Waugh, Charles J. Woodbury, C. R. Patterson and others are represented by harbor scenes and marines.

Colorful flower compositions were contributed by Kathryn E. Cherry, Ruth Anderson, Lillian B. Meeser and others. "Pottery and Fruit" by Hugh H. Breckenridge, President of the Association, is one of the distinctive still life paintings.

The Gloucester Society of Artists is now holding its third summer exhibition, which opened August 15 and will continue to September 16. It has had two others this summer, the first from July 7 to 16, and the second, July 18 to August 11. It also had an outdoor sale of small pictures for the benefit of the club, "Montmartre," on August 13 and 14; and on August 5 held a Fakirs' Ball.

Among the artists represented in these exhibitions are Oscar Anderson, Henry and Eleanor Curtis Ahl, J. Elliott Enneking, Jean Nutting Oliver, Jane Peterson and Eben F. Comins, as well as Ellen Day Hale and Gabrielle DeV. Clements, who have their summer home and studio at Folly Cove, Margaret Fitzhugh Brown, Theresa F. Bernstein and William Meyerowitz, painters, and Anna Coleman Ladd and Nanna Mathews Bryant, sculptors, and many others.

#### ST. LOUIS NOTES

The exhibition of sculpture by Ivan Mestrovic attracted during July nearly 40,000 visitors. On one Sunday 1,500 of the St. Louis colony of Serbs and Croats viewed the work of their

countryman. The collection has been more stimulating to discussion and definition of art than any exhibition held in the galleries for several years and is the largest exhibition held for some time. It was continued through August.

The "Museum Hour for Grown Persons" initiated by the Educational Department for study of the Museum's collection during the summer months has been very successful in point of attendance, averaging fifty persons each week, and will be continued during the winter months.

The St. Louis Artists' Guild held in its own galleries in July its annual display of work by members, and a collection of pastels by Gustav F. Goetsch. At the same time in the art room of the Public Library was displayed a collection of one hundred paintings by St. Louis artists assembled by the Art League to be shown at the Missouri State Fair in Sedalia, Missouri, in August. This was a particularly fine exhibition in honor of the silver anniversary of the Fair. An innovation this year was the inauguration of a permanent art collection through the purchase of a painting from the display. Prizes of \$75, \$50 and \$25 respectively were awarded.

One of the most artistic events of the summer was the activity of the Garden Theater under the direction of Flint Garrison. The opening of the Theatre with "Electra" played by Margaret Anglin, with the settings and costumes designed by Livingston Platt, was a beautiful achievement. "Hansel and Gretel," which gives opportunities for fascinating out-of-doors effects, was delightful in costume and settings. Notable were the chorus of angels and the setting for the witch's house. Both costumes and stage lent themselves splendidly to the lighting handled in masterly fashion by Joseph Solari. The Garden Theatre is unique in stagecraft and deserves study and recognition.

M. P.

ART IN  
BOMBAY

A correspondent, Mr. Bipin K. Sinha, has kindly sent us the following very interesting note concerning a

movement for the nationalization of art in India. This movement is being fostered by what is known as the "Prize of Delhi

Scheme" Committee of Bombay, which advocates the institution at an early date of a system of scholarships to enable selected students in painting, sculpture, architecture and the art crafts from the different provinces in India to prosecute, under the supervision of capable directorship, post-graduate courses of study at Delhi.

"National art is still in the making," to quote a paragraph from the pamphlet issued by the committee. "Modern India will, no doubt, form a composite nationality, and her national art must take account of the factors composing national life. The comprehensive view of India should be once again in the fashion. It is not possible to work for an artistic synthesis if the demands, opportunities and inspiration essential for the growing art-consciousness of the country are not truly nation-wide. If the necessity of a nation-wide outlook is accepted, it follows that practicable methods for the artistic synthesis based on the recognition of nation-wide needs and demands ought to be formulated."

The committee recommends that students be recruited from all provinces, irrespective of age, sex, caste or creed. (Only those who know India will realize how remarkable this is.) The students are to be selected by each province through the medium of definite tests prescribed by local authorities. These tests will be based solely on the student's competence. The number of scholarships is to be limited to twelve in each province—four for painting, one for sculpture, two for architecture, and five for the art crafts. The period of tenure of scholarships will be limited to three or four years.

According to this scheme the Government of India would be expected to provide the following facilities for study: A main building containing a library, a museum, a lecture hall, a special exhibition hall, an art gallery, including modern Indian paintings, sculpture, designs of modern Indian architecture and the art crafts. The permanent collection would be assembled from the best works shown in the annual exhibitions at Delhi. The government would also, supposedly, organize and maintain this annual exhibition, provide for the general administrative expense, as well as the cost and maintenance of residential quarters for



the students and the buildings for the provincial villas, studios and workshops where students could carry on their work independently.

With reference to the annual exhibition at Delhi, it is understood that therein the students would have opportunity once a year to show their best work and to receive additional rewards in the way of medals.

In short, this scheme comprehends a complete organization of art study under governmental auspices in India.

PARIS  
NOTES

Modern pictures have never brought such prices as were paid for the 160 Renoir canvases and a few pictures of

Cézanne's on June 24-25 at the Hôtel Drouot. The sale was expected to be remarkable; it proved to be sensational. The owner of the collection, M. Maurice Gangnat, received eleven million and a half francs over the expenses (which were 19½ per cent). Here are some of the prices which made both amateurs and professionals stare: Renoir's "Danseuse au tambourin" and "Danseuse aux castagnettes," put up at 150,000 francs, brought in a very few minutes 700,000; "La Baigneuse blessée" (1909), 505,000 francs; "Les Roses au rideau bleu," 205,000 francs; a very old Renoir, "La Barque," (1867), painted under the influence of Manet, brought 173,000 francs. A Cézanne, "Le Grand Arbre au lieudit Montbriand," which was sold in 1906 for 5,000 francs, brought 528,000, 500,000 having been asked. Another Cézanne, "Mont Sainte-Victoire," was sold for 300,000 francs. Thus a few modern painters sell for sums equal to those paid for old masters, and even more.

In picturesque contrast to this opulence was a scene on the Boulevard Montparnasse the other day. On a well-known corner, near the Café de la Rotonde (where Trotsky used to take his *aperitif* before he became a maker of revolutions), stood a group of six or seven young artists, men and women, exhibiting their pictures for sale on the sidewalk. They were well-dressed young people, to whom one would not speak without a polite purpose, and their exhibition is what is known among them as the *foire aux croutes*, or *marché aux navets*—"croûtes" or "navets" being art slang for poor pictures,

driven to the sidewalk at last in a desperate effort to realize cash. I found it was not any more funny than it was pathetic.

A genuine Fra Bartolommeo has recently been discovered at Quimper in Brittany in a most curious manner. A painter passing through Quimper stopped to call on a friend, also a painter, and upon being struck by a picture on his friend's wall, he examined it and exclaimed, "Where did you get that?" His friend explained that, having aided to restore an old church at Héricy (Seine-et-Marne), he was paid by the curé with this "old picture," an "Adoration de la Vierge." Bartolommeo himself figures in the painting as St. Francis of Assisi. There seems to be no doubt of the authenticity of the picture, which is said to have belonged to the royal collection formed by François Ier, who gave it to the Abbey of Barbeau, near Héricy, an abbey which was completely demolished in the first revolution. Experts observe that the Saint on the left of the picture is done in Raphael's first manner, and question if perhaps Raphael himself did not touch the canvas when he was a pupil of Bartolommeo.

Maurice Denis has made the scenic decoration for a biblical pastoral play, "Jacob chez Laban," recently given at the Trianon-Lyrique Theatre, with music by the well-known composer, Charles Koechlin. Denis' design represents in an original fashion the desert, with sand in waves like the ocean, sparse vegetation, colored by pale yellows and reds in interesting combination, and black tortuous tree trunks—a curious effect evoking, as someone suggested, the silks of China. It was painted, after Denis' model, by a few members of the "Ateliers d'Art Sacré," in sunshine out-of-doors so that the "local color" might be enhanced. This work was done at the home of Denis, the "Priory of St. Germain," near Paris.

In religious art the painter Marcel-Renoir is a prominent figure. At the "Salon des Tuileries" (Porte Maillot) his work was much talked about; he has been exhibiting his canvases at his studio in the rue Notre Dame des Champs for some time, and a museum has been inaugurated at Ribeaupville in which some of his work will be installed. Marcel-Renoir has been one of the faithful defenders, throughout his career, of the integrity of the principles of art, his

influence upon young artists has been considerable, and he predicts wonderful work from them in the near future. He is now at work upon two "Visitations." His figures are generally of heroic size.

The widow of Emile Zola, who died recently, bequeathed to the Louvre the famous portrait of her husband by Manet, regarded as a masterpiece of modern painting, and for which a wealthy American collector, it is said, once offered Madame Zola \$100,000 dollars. A pastel portrait of Madame Zola, by Manet, accompanies this legacy, along with the "Christ aux Anges," the only known water color by Manet.

The death of Lucien Guitry removed from the stage a man whom many regarded as the greatest French actor. He never belonged to the official troupe of the Comédie Française, his art having been a subject of controversy; but whenever he played a classic comedy or drama his success was unquestionable. His method was in the line of the best French tradition, never ranting but effectively forceful. His son Sacha, whom he adored, is an actor of quite another sort, a player *à la mode* and author of innumerable light social comedies which have great popular vogue in Paris. It was curious to note the difference between the burial of Guitry and that of Molière, who was refused Christian burial because he was an actor and was surreptitiously buried by night. Guitry's body was accompanied to the station by a priest.

One of the most beautiful examples of new music is Albert Roussel's "Fête du Printemps" which was played in many of the most important concerts last winter, an exquisite thing, suggesting in its sensuous and vital loveliness the poetry of Keats. Roussel's fame is constantly on the increase. The Opera has just produced his new opera, "La Naissance de la Lyre," a tragedy, the text of which was written by Theodore Reinach, after Sophocles.

The latest festival at the *Exposition des Arts Décoratifs* was the "Fête des Provinces Françaises," in which groups in accurate costumes represented the provinces of France, walked in procession, danced, sang native folklore choruses, and in the evening danced everything from the Carmagnole to the dances of today. The festival was under the scenic direction of Firman Gémier.

LOUISE MORGAN SILL.

The Academy has suffered a great loss in the death of Prof. C. Densmore Curtis, which occurred June 7 after an illness of four weeks.

His most recent work was on "Sardis Jewelry," the MS. of which was but just completed and has since his death been turned over to the publisher.

The appointment of Mr. W. S. Richardson as annual professor in the School of Fine Arts for next year is an extremely happy one. With sculptor Proctor also with us next year, American arts should be well represented at the Academy.

Professor Kelsey is having a full-size copy made of one of the famous rooms at Pompeii, which when completed will be installed at the University of Michigan.

Mr. Edwin H. Blashfield has spent some time at the Academy going over the mosaics for St. Matthew's Church, Washington, D. C., which have been shipped. Mr. Lascari, who is in charge of the work, goes, too. He has, during his residence here, been a great help to the painters at the Academy.

Gifts have been received from Dr. Thomas Ashby, Alfred E. Hamill, and Mrs. A. Cohn.

Professor Showerman, Director of the Summer School, arrived in Rome the 2nd of July, and began his lectures before sixty people.

G. P. S.

The summer exhibition of the Concord Art Association was held at the Art Center on Lexington Road during July and August. Among the outstanding works was a large historical canvas by Elizabeth Wentworth Roberts, depicting thirteen Civil War veterans, reliving the battle of Antietam. Each figure was an actual portrait. Miss Roberts had worked for several years on this painting, but this was its first appearance in a public gallery.

Landscapes by Aldro T. Hibbard and William J. Kaula, an outdoor portrait by Frank W. Benson, and works by Gertrude Fiske, H. Dudley Murphy and Chauncey F. Ryder were among the features of the exhibition. Groups of drawings by Elizabeth Morse Walsh, Stanley Woodward and Mr. Vincent were shown in the print room.

## BOOK REVIEWS

**ORGANIZATION AND TEACHING OF ART**  
by Leon Loyal Winslow. Published by Warwick and York, Baltimore. Price, \$1.70.

Containing a clear exposition of the principles underlying the methods of organizing and administering art education in the public schools, and a practical program for instruction, this little textbook is a valuable contribution to the cause of constructive art teaching.

Aside from the importance the book derives, as a result of the extensive experience of the author (who is at present Director of Art Education in Baltimore), its practicability will be apparent to everyone who examines the lesson programmes, plans for picture study, outlines for courses, etc., which would prove of great value as a method source to the trained teacher, as well as a textbook for the prospective teacher still in training.

The best course, as Mr. Winslow sees it (and the reader is very likely to agree), is that which provides for both an aesthetic appreciation of art, and a practical utilization of its principles; that in which art will be more than an end in itself—a mere exotic bloom in the curriculum, and in which each unit of instruction will have a definite, logical relationship to the public school curriculum as a whole.

"All art is both fine and industrial," the author says, "or it is not art at all; it is made up of two parts, one of which we usually term fine, and the other . . . industrial. All art is both mental and physical, intellectual and material, spiritual and scientific, be it painting, architecture, sculpture, manufacture, music or literature. This unity in art itself should demonstrate the practicability of union in all art instruction in the schools."

**A MANUAL OF STYLE**, with Specimens of Type. Published by The University of Chicago Press, Chicago, Illinois. Price, \$3.

Every person getting out circulars, pamphlets or other printed matter of whatever nature will find this volume an invaluable aid. Embodying the typographical principles governing the publication of University of Chicago Press books, this manual was first published in 1906, has run through

seven editions, of several impressions each, and now appears in its eighth edition, completely rewritten and greatly enlarged. It conforms to the best typographical rules of today and sets them forth clearly and concisely in sections on the making of a book and rules for composition. Practicable suggestions are made to authors, editors, proof- and copy-readers, suggestions which have been proved feasible, since they crystallized from the working habits of many in these professions. About 130 pages are devoted to specimens of the best available modern type faces, ornaments, special characters, etc.

In a manual of style periodic revision is necessary, hence such rules as those in this volume are not inflexible; but they fit the average case, and may well be considered authoritative.

**VENICE PAST AND PRESENT**, by Selwyn Brinton, M.A. Special Spring Number of *The Studio*, 1925. Published by The Studio Ltd., London. Price, \$2.

"Out of the waves came Venice—a thing seaborne, like the Cyprian goddess of old legend." The charm of Mr. Brinton's felicitous beginning is maintained throughout the whole of this truly sumptuous volume. Though there are scarcely 26 pages of comment—for like other special numbers of *The Studio* this devotes its larger proportion to a "gallery" of about 130 pictures—the author reviews the history of Venice from its earliest beginnings to the present time, and its influence upon art and literature in a thoroughly comprehensive way, and in a style so facile and engaging that it recalls the enchantment of Washington Irving in "The Alhambra." Mr. Brinton has included, in his own appreciation, an occasional quotation from some other author, Brooke, Ruskin, Taine; but he is safe in committing this usually rash act, for his own style and thought do not suffer in the least thereby.

The illustrations are superb, all of them reproductions of works of art, oil paintings, water colors, engravings, block prints, etchings, pen drawings etc., by masters of many periods, among them Bellini, Canaletto, Guardi, Turner, Bonington, Corot, Monet, Whistler, Zorn, Sargent, Brangwyn, Cameron. Eight are in colors and the



others, though monotone reproductions, exhibit great variety; halftones on glazed paper in several different shades, line cuts on unglazed paper, each illustration designed to best reproduce the appearance of the original.

**ROMAN BUILDINGS OF THE REPUBLIC**, by Tenney Frank; **ITALIC HUT URNS AND HUT URN CEMETERIES**, by Walter Reid Bryan; volumes III and IV. Papers and Monographs of the American Academy in Rome. Printed for the American Academy by Sindacato Italiano Arti Grafiche, Rome. Price, \$2.50 each.

Primarily of interest to archaeologists, these volumes will also prove of value to college students and professors of the life history, customs and architecture of the Romans and early Italic races.

"Roman Buildings of the Republic" gives the results of a minute examination of the materials composing the remains of the Forum, the Palatine Hill, and the lower Campus Martius, the Servian Wall, and various bridges, arches and monuments. Assignment of these remains to definite periods, determined largely by the type of material, measures, style and technique, is the most logical basis of a sure chronology, in the author's opinion. He has provided for his observations a background of history, which enlivens the scientific analyses with narrative interest and color and adds weight to his conclusions. The volume contains fifteen illustrations comprising outline drawings and half-tone reproductions of actual photographs.

Italic hut urns are a type of container for remains of the dead, which were wrought to imitate the shapes of dwellings of the period in which they were used. The ashes or bones of the deceased were generally inserted, not through a top or lid, but through a little door-like opening in the side of the urn. This peculiar type of burial was practically prehistoric, dating, as the author has conjectured, about the seventh and eighth centuries B. C. and earlier.

The object of the study, as the author states, was two-fold: "(1) to make a complete list of all Italic hut urns of which information was obtainable and, as incidental thereto, to secure illustrations of all those which had remained unpublished; (2) to make a careful examination of the cemeteries

in which hut urns occur with the view of determining their relationship with other burials."

"The writer has approached the subject . . . with no convictions on questions of ethnology. . . . The theories are the result of the analysis; the analysis was not made to sustain theories."

**HANDBOOK OF THE PIERPONT MORGAN WING**, by Joseph Breck and Meyric R. Rogers. Published by The Metropolitan Museum of Art. Price: paper, \$1.00; board, \$2.00.

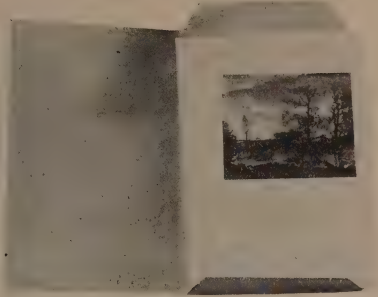
The visitor to the Morgan Wing of the Metropolitan Museum of Art and the student or other individual who is interested in the history of the various periods of art there represented, will each find this comprehensive handbook well adapted to his needs.

It contains eight parts: Gallo-Roman and Germanic Antiquities, Early Christian, Byzantine, Carolingian and Romanesque Art, Gothic and Renaissance Art, French Art of the XVIIth, XVIIIth, and early XIXth centuries, and the Collection of Watches. Each part has from one to nine chapters, one of which is an informative introduction outlining the development of the major and minor arts considered with a brief discussion of political, social and economic conditions bearing upon their development. The other chapters literally take the reader by the hand and guide him in orderly manner from case to case in the galleries, pointing out the various objects with concise comment, interesting as well as instructive. More than one hundred and fifty excellent illustrations throughout the book heighten its value and aid in identifying the objects described. In addition, there are an appreciative introduction concerning J. Pierpont Morgan and his son, and full indices.

Frank Townsend Hutchens held an exhibition of his recent paintings executed along the French Riviera, particularly at St. Tropez and Toulon, at Silvermine, Conn., from June 20 to July 5. The exhibition was composed of 52 canvases.

Mr. Hutchens' paintings have been exhibited at the Royal Academy, London, the International Gallery, Amsterdam, and the Paris Salon, and in most of the foremost galleries of this country.

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These operations for revenue could be considerably increased if the Federation had working capital at its disposal. At the present time it is in the position of a growing business having to restrict its advertising and sales efforts even when they show sure prospects as the result of test.

There is, however, another and more important side to the Federation's needs. In spite of the revenue-producing activities referred to above, the Federation is not a commercial organization and does not exist primarily to supply such services as it can sell. It exists, as stated, to render educational and recreational help to individuals and communities, and many of its functions are not legitimately sources of revenue. For instance, its service to members, chapters and to the public at large as an information bureau not only on art in general but on where to find and how to get access to art treasures and data in order to use art in daily life—these services might be charged for, but it would alter their character and make them unavailable to people of slender means throughout the country who now make use of them.

Similarly, efforts toward the protection of good standards in art in relation to the public and national and local government—such efforts are a cherished concern of those who have the expert knowledge and an awakened regard for the country's interests, and can never be a source of revenue.

The same thing is true of any form of publicity designed to help people to know what pleasure they can get out of art who otherwise have no contact with it. Publicity is incapable of being a source of revenue.

It is these varieties of effort which represent service, not sales. The American Federation of Arts has established at great effort a national organization to render these services and has learned to what extent they can be practically and acceptably rendered. The Federation is not unmindful of the value of efficient business management and is not neglecting legitimate opportunities to make its other classes of operation pay. The assistance which it needs in money is especially toward the rendering of unpaid services to people and communities of limited advantages.

To those desiring to make contributions, bequests, or to secure membership, further information will be promptly sent on request.

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## IN THE NEW YORK GALLERIES—OCTOBER

October finds the art world busy with plans for a season of varied and attractive exhibitions. Visitors along Fifth Avenue and 57th Street, the new "Art Dealer's Row," will find much to enrich a spare half hour spent in any of the galleries.

At the Kraushaar Galleries, 680 Fifth Avenue, is an interesting exhibition of etchings, lithographs and drawings by modern Frenchmen. Forain, Daumier, Lautrec, Redon, Matisse, Constantin Guys and Du Bois are represented by admirable examples of their work.

The Ferargil Galleries, 37 East 57th Street, are offering a one-man show: sculpture by Edmund R. Amateis, the most recent graduate of the American Academy at Rome. The exact dates had not been decided upon at the time of going to press, but they promise us exhibitions early in the season by Albert P. Ryder, Theodore Robinson and Emil Carlsen.

At the Macbeth Galleries, 15 East 57th Street, may be seen a large memorial exhibition of the works of the late William Sartain. It is comprehensive in character, containing some heads as well as the landscapes for which he is well known.

The Babcock Galleries, 19 East 49th Street, open their season with a group of paintings, chiefly landscapes, by F. Drexel Smith.

At the Keppel Galleries, 16 E. 57th Street, etchings of the XVIIth Century will hold the place of honor in the main gallery during October.

The third annual Founder's Exhibition will continue at the Grand Central Galleries into October. It comprises both sculpture and paintings, and occupies all the galleries, one hundred and seventy-one artists being represented.

From October 26 until November 14 the paintings of Ann Crane, who is the wife of Bruce Crane, well known to collectors, will be on view at the Milch Galleries, 108 West 57th Street. Her landscapes are, for the most part, mountain scenes in winter, and are placid in style and distinctive in color.

The Montross Galleries, 26 East 56th Street, holds a group exhibition of modern American painters.

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OCTOBER, 1925

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BY

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# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

OCTOBER, 1925

NUMBER 10



MRS. MILDRED J. FUNK

MABEL R. WELCH

## THE MINIATURIST'S ART

BY ELSIE DODGE PATTEE

IN THE eighteenth century a belle wishing to bestow a mark of favor on her beau gave him her miniature painted on ivory, a jewel, intimate and unique, enclosed in a locket of gold with a strand of her hair on the reverse side.

In the nineteenth century the "Mechanistic Wedge" was thrust into the heart of sentiment; the object of presentation became a photograph in a heavy repoussé frame, intrinsically negligible, artistically nul, yet so popular because of its economy, speed and facility of multiplication that for many

years it seemed as if it were destined to drive small scale portraiture completely from the field.

Then little by little the pendulum began to swing back to the old art, slow as the ripening of choice fruit, sure as only a pliable and intuitive process can be, and beautiful with the beauty of human desire and choice freely exercised.

"And shall not loveliness be loved for ever?"

A rising trend in public taste, with corresponding reaction against the machine-





PHOEBE

WILLIAM J. BAER

made; a new development in the art itself, especially in America; a real need for small portable works of art created by modern housing conditions and the prevalence of travel, all contributed to bring the miniature gradually back into favor and to its place as a true member of the Fine Arts family.

Collections of ancient miniatures (who will forget the Morgan Collection at the Metropolitan Museum some years ago), exhibitions of modern examples, held annually at New York, Philadelphia, Chicago, etc., with Rotary shows periodically touring the States, have helped to recreate a knowledge and appreciation of the art of miniature painting and to break down current prejudices regarding it.

Yet a good deal of misunderstanding still persists. The small size and presumably intimate intent of the miniature exercise an almost paralyzing effect on some critics, who seem unable to perceive form, design and color on a surface measuring less than 9 inches. Others, ignoring the fairly broad range of miniature art through the ages, insist that it should confine itself to some given style, subject or treatment, and thus rob it of spontaneity and initiative.

The worst misunderstanding perhaps has come through the improper intrusion into miniaturizing of photography and of persons of no artistic competency who by its help are able to foist atrocities by them called miniatures upon a too credulous clientèle.

Such products are very abundant, alas, even now, and fill the judicious with disgust, and the injudicious, who have been "stung," with a comprehensible distrust for all miniatures and miniaturists.

The following notes are offered with the desire of adding a mite to the sum of knowledge and a curl to the wave of interest in an art which the writer practices and loves.

Glancing first over the long and rather romantic course of miniature painting, we find it beginning as a vignette on the famous Egyptian "Book of the Dead"; then passing through Greek and Roman stages of illustrative paintings on papyrus and parchment, and little pictures on ivory tablets, to enter the scriptoria or book-making department of Christian monasteries, the monks of which were the first to earn the name of "miniatori" from their practice of painting the capitals of their scripts in red



ALEXANDER PETRUNKEVITCH

MARGARET FOOTE HAWLEY

METROPOLITAN MUSEUM OF ART



MRS. E. KLEMAN HARVEY LYDIA LONGACRE

lead or minium. The name of our little paintings does not derive, therefore, from the Latin word "minus," as it reasonably might.

Mediaeval texts were dressed up not only with red letters, but, following classic examples, with illustrations to the text painted in or around the capitals. The makers of these pictures were called *miniatori* also, although they employed many colors, as well as gold and silver, and their designs went much deeper and further than mere ornamentation. The history of MS. miniaturizing or illumination, as it is also called, is a long and interesting one and would fill many volumes. It reveals an art exalted, beautiful and complex, with power to maintain itself through centuries, adapt itself to changing conditions, and shape and even create other arts.

It was with "bell and book" that Italian and Byzantine missionaries entered the strongholds of paganism in northern and western Europe, and Aesthetics went along with the teaching of Christianity, as the primitive arts of France, Germany, England and Spain attest. Archaeologists have unearthed interesting specific examples of the

influence of miniatures on the larger arts, the best known being a series of mosaics at St. Mark's, Venice, which is closely copied from a painted page in the Cotton Bible.

In the Gothic period the influence of miniatures was still potent. The clear finish and decorative treatment of their technique were very generally adopted by painters of panel pictures, who often practised both branches, as witness Fra Angelico and Fouquet.

In the fifteenth century printing dealt a death blow to MS. illumination, and miniaturizing turned to portraiture. The comparative ease and security of the Renaissance permitting the development of domestic and sentimental relations, the locket portrait of a loved one, to be worn around the neck on a chain, came into high favor. This was especially true of England, where the logical development of styles in the miniature art from now on may best be studied.

In the reign of the first Tudor king, Henry VII, an official miniaturist was attached to the court at a salary large even for these days. Under Henry VIII the court "Limmer," as he was called, was no less an artist



MARJORIE

ELSIE DODGE PATTEE



than the great German, Hans Holbein, who came to England in 1526 and practiced miniature painting along with his larger work. His style is the same in both branches. Holbein's miniatures are small, round, and painted on cardboard or vellum; one in the Morgan collection is on the back of a playing card. Each is a masterpiece of design and character, the head beautifully placed, dress and jewels treated with exquisite care. Henry VIII and his variegated and serial family sat often to Holbein for large or small portraits. Nicholas Hilliard, who has left us an interesting treatise on the art, painted Henry's daughter, Queen Elizabeth, in a few of her three thousand dresses. His pupil Oliver has left us priceless portraits of Mary, Queen of Scots, Anne of Denmark, and Sir Philip Sydney.



ANNE DOUGLAS SEDGWICK  
LAURA COOMBS HILLS

In the reign of Charles I another distinguished foreigner, Van Dyck, became painter to the English court, and under his influence the style of miniature painting changed. The portrait became larger and more solid in treatment, the heads being firmly rounded, skies and curtains replacing the plain background.

Samuel Cooper is the great name of this period. His manner is an admirable combination of impromptu with the greatest sureness and authority. The faces of his men show the curious mixture of frankness and haughtiness observable in Van Dyck's portraits. The head of Oliver Cromwell, leonine in its strength, is a masterpiece, while no less striking is that of Charles II, with its expression at once witty, wistful and contemptuous.

The eighteenth century, with the dominant figure of Sir Joshua Reynolds, brought a further change in miniature painting.

Richard Cosway was the first and greatest miniaturist to fall under Reynolds' spell. He had much of Sir Joshua's charm, though none of his strength, and possessed a rather dangerous facility.

The new style practiced by Cosway hinged on the substitution of ivory for the old grounds of parchment, cardboard or metal. The clear water-color washes, the flowing loose touch, the very light color scheme are all designed to bring out as much as possible the natural beauty of the ivory surface. Nothing can be more delightful than one of these opaline little pictures, with its

bright light sky, against which the powdered head of the period is very delicately relieved. Cosway's vogue was enormous and his followers many; his method has lasted until our day, being direct if superficial.

Since the time of Cosway there has been little development in the English school, and it is to America that one must look for the best examples of modern miniature painting.

Our first American miniaturist, and one of the greatest in the art, is Malbone. I do not know whether he came under the direct influence of Cosway. He was practically self-taught and was already an arrived artist when at the end of the Revolution he went to England and entered the studio of Benjamin West. While there he painted the lovely miniature group of the "Dancing Hours" which London admired and which is now in Providence, Rhode Island.

After the death of Malbone and with the coming of the daguerreotype and the photograph, miniature painting in both Europe and America languished. The introduction of mechanical processes is always deadening to the arts; witness goldsmithery, which has dropped from an art to a trade; wood-carving, which has disappeared altogether,



and embroidery which has become imbecile from copying machine-made models.

The low price of the photograph and the short time of posing required appealed, of course, to a large public, and the fact was lost sight of that the photographic likeness is mainly external, as the sitter does not pose long enough for deep-lying characteristics to come out saving in exceptional cases. Photography, moreover, created a taste for tedious literal detail, such as may be seen in works of the Dresden school. A further harm was done to the art when photographs literally copied, or made directly upon ivory and tinted, were passed off as miniatures, as, alas, they still continue to be. Persons often believe such things to be true specimens of the miniature art, which they condemn in consequence.

Artists are sometimes obliged to paint from a photograph when the subject is absent or dead, but the true artist interprets even here, and the majority of miniatures are the result of the most careful and discriminating study made directly from the sitter.

In the middle 1890s interest in miniature



A PROFILE

MARIA J. STREAT



LITTLE RICHARD HELEN WINSLOW DURKEE

painting as an art revived in a group of artists of different training and bent, working independently, Miss Laura Hills in Boston, Mr. Baer, Mrs. Fuller, Miss Thayer and others in New York. Gradually these pioneers drew together, and in 1899 the American Society of Miniature Painters was formed and held its first annual meeting in New York; its President was Mr. Josephi and there were eight members. From then on its series of yearly exhibitions has been unbroken and its membership has grown threefold. A Rotary exhibition of the work of this society has been for a year travelling to the various museums of the country and has opened the eyes of the many to the fact that the real miniature is not a literal copy but a personal interpretation by an artist who is trained to see beauty and to record it, and is as different from the commercial so-called miniature as a rendering of music by a hand-organ is from one by Paderewski.

What constitutes a modern miniature?

Miniatures nowadays are painted exclusively on ivory, which gives a maximum of the width of an elephant's tusk; about 8 inches. This small size means close scrutiny by the spectator; therefore the finish must be clear and delicate, though by no means

finicking. The widest range of treatment prevails in modern miniatures, almost as wide as in the larger art.

The medium used is pure water color. Ivory is the most exquisite ground imaginable, and the transparent water tints combining with the lovely creamy surface give a texture and quality which cannot be produced by any other medium.

In spite of the limitation of size the modern miniaturist is not held to any tradition as regards shape, composition, pose, lighting, etc., this being especially true in America where the art shows the modern note of spontaneity and freshness more than in the older countries.

Modern miniatures are mostly portraits or genre subjects. Still-life is beautifully interpreted by Helen Durkee; Mabel Welch and Harry Johnson, who both excel on figure work, have also given us "landscapes in little" of great charm as well as breadth. Practically no historical works are attempted upon ivory nowadays, though many upon paper or parchment in the style of the ancient European and Asiatic miniatures are produced by Dulac, Kay Nielsen and others.

If the miniature seems somewhat limited

in scope, it has perhaps, more than any other art, the qualities of concentration, intimacy, friendliness, one might say. Those who are so fortunate as to own a miniature heirloom or a good modern work will find it growing into their lives as a large picture can hardly do. In these unromantic days we may no longer wear our miniatures next our hearts, to be found at the passing hour, along with a lock of hair and a letter, but we do carry them on our many journeys from one country to another and from one home to another, and from their intimate position on our tables and mantels they are the silent and tactful sharers of our daily lives and thoughts.

The great critic Berenson points out that genuine works of art have a power to shape the beholder morally and physically also, more than he ever realizes. If this be so, let us demand of our art possessions such qualities as are most enriching—not mere literalness and finicking superficiality, but sincerity, vitality and the beauty of clear vision. By so doing we shall render service to ourselves, to art, and to those who devote themselves to it with the best that is in them.

## ELEANOR NORCROSS

BY JANE HOUSTON KILHAM

FROM February 15 to March 15, 1924, an exhibition of paintings by the late Eleanor Norcross was held in the Museum of Decorative Arts in the Palace of the Louvre. This was a great and rare honor paid by the French Government to an American who had lived for more than thirty years in Paris.

In March, 1925, the Boston Museum of Fine Arts showed in the Renaissance Court a group of pictures by the same painter. This exhibition was an equally fitting tribute to Miss Norcross, who was a Massachusetts woman.

She first seriously studied painting under William M. Chase of New York. Her father, the late Amasa Norcross, a prominent lawyer, was the first mayor of Fitchburg and for several years a member of Congress. While in Washington his daughter was a decided social success and was asked to re-

ceive with Mrs. Hayes at the White House. From Washington Miss Norcross went to Paris, where she became a pupil of Alfred Stevens, who remained always the great influence in her art. It was during this period that Puvis de Chavannes became interested in her work and in a personal letter expressed his desire to see her an associate of La Société Nationale des Beaux-Arts (more familiarly known as "Champ de Mars"), of which he was a charter member. Miss Norcross was duly elected to this honor and continued to be a constant exhibitor for thirty years. It was my privilege to see at the opening of the Salon D'Automne of 1924 the retrospective exhibition of her paintings. This was the second honor paid her by France. Grouped on a wall by themselves in this vast collection of more modern pictures, these exquisite bits of still life and interiors held their own. Al-





THE FRENCH BEDSTEAD

ELEANOR NORCROSS

MUSEUM OF DECORATIVE ARTS, PALACE OF THE LOUVRE

though fully in sympathy with modern tendencies, Miss Norcross continued to paint in her own way. Her chief characteristics were quality and charm of expression. To quote from the French catalogue where it is so delightfully expressed—"Sa délicatesse de vision et son charme d'exécution font le plus grand honneur à cette élève d'Alfred Stevens." Moved by her great love and appreciation for the beautiful porcelains and furniture in the museum of the Louvre and also by the desire to reproduce it to pass on to others, she painted with an almost scrupulous exactness.

Her pictures, however, were more than mere copies of the objects before her. They were translations of them through her own personality. Those of her friends who witnessed the opening of the exhibition in

Pavillon de Marsan will never forget the impression made by the delightful harmony of these pictures displayed in the surroundings in which they were painted. Undoubtedly they will lose much when seen under less favorable conditions, but happily they are to be finally and appropriately housed in her old home in Fitchburg which, through her generosity, will become a small museum for her native town. Thus the dream of a lifetime will be realized and the world will be the richer for this example of unselfish devotion to beauty.

True cultivation, such as Miss Norcross had, seldom confines itself to one branch of art. In her it was made manifest not only in the fine arts but in a keen appreciation of both music and literature. Matthew Arnold was a most favorite author and a personal





THE PORTRAIT BUST

ELEANOR NORCROSS

MUSEUM OF DECORATIVE ARTS, PALACE OF THE LOUVRE

friend. In a letter written to her during a summer spent in Fitchburg in 1898 he says, "To the artist America is especially trying; still art is so absorbing that if we will give ourselves to it sincerely, it becomes a defense, even in America. But perhaps it is not well to remain two or three years in Paris, if one has then to shift one's atelier to Fitchburg. And yet Paris must have given you a treasure of memories."

For the last twelve years of her life Miss Norcross occupied an apartment on rue de

Bellechasse overlooking the beautiful garden of the Convent of St. Clotilde. Here students came who would have been quite helpless without her guidance in the first bewilderment of Paris, old friends, too, who had been fellow students in the atelier of the Belgian painter Alfred Stevens. Mlle. A. d'Anéthan was perhaps the one for whose talent she had the greatest admiration. The apartment itself was an inspiration to an artist. One beautiful color harmony seemed to melt into another, and every-



AN INTERESTING CORNER

ELEANOR NORCROSS

MUSEUM OF DECORATIVE ARTS, PALACE OF THE LOUVRE

where about were rare objects, some of them only fragmentary, that the owner had collected for their intrinsic value. The Paris apartment represented only a part of the collections, the rest being placed in the public schools and the Wallace Art Building, in Fitchburg, in the Worcester Art Museum and Wheaton College, of which Miss Norcross was a graduate. The latter collection comprises pictures by Alfred Stevens, Walter Gay, Alexander and Birge Harrison and Eugene Vail.

Long before the idea of small museums was started in America, Miss Norcross had visited, even in the less important cities of Europe, small museums which provided opportunities for education and culture. She was so impressed with the importance of this influence on the community that she determined at once to do something of the kind for Fitchburg. This decision influenced her in all of her purchases. The following quotation from one of her letters reveals her spirit and purpose as a collector: "Mon-

sieur Metman, conservateur des Arts Décoratifs, came to tea and looked patiently at my things for Fitchburg. At the end he said, 'Rien de ce que vous m'avez montré m'est indifférent. Je comprends bien pourquoi vous avez acheté chaque chose.' Wasn't it

a comfort making me feel so sure they were worth giving?" Time will indeed prove these gifts worthy of the giver, and they will keep in mind the memory of one whose life was a triumph of the finer over the material things of life.

## A SKETCH CLUB AND ITS SANCTUARY

BY MARGARET R. SHERER

CATHERINE STREET, in the course of its eastern progress, suddenly runs full tilt at Eighth Street against a building which blocks its path. Being a Philadelphia street it cannot curve around, but breaks off and begins anew farther south. This behavior naturally puzzles strangers, who are likely to stand still for a moment, looking aimlessly in all directions for the lost thoroughfare. Then the chances are that a voice from some doorway will state as a matter of course, "The Graphic Sketch Club's just around the corner to the right." The remark shows at once the place of the Sketch Club in the community.

Once this region about Catherine, Fitzwater, and Breckenridge Streets was an exclusive residence section. But the neighborhood changed, as neighborhoods will, until today it is a part of Philadelphia's foreign quarter. Dark Italian faces and black, sparkling eyes are everywhere, and the little brick church, with its gabled Lombard portico flanked by worn stone lions, which forms part of the club, fits its new neighbors as though it were the work of their own hands. Yet it is one of the last traces of a vanished Anglican parish, which built the little Church of the Evangelists in the eighteen-sixties. For years the church waged a losing fight with the neighborhood, battling hard through its clubs to win the dark-eyed boys about it. But it failed, and presently was forced to follow its old members to another neighborhood. Settlements and other forms of social service tried their hand at Americanization, with no marked success.

But a new figure was coming into the situation. Samuel Fleisher, a man of perception, had noted the quick response of the newcomers to beauty in any form, had observed that the little groups which gathered about windows filled with pictures, pottery,

and bright glass, were largely of alien races. Believing that growth through appreciation and imagination would be natural to such people and beneficial to all, Mr. Fleisher organized night classes for the study of art—with a difference.

From that beginning more than twenty-five years ago the Graphic Sketch Club has grown into an organization offering both training for professional work and an opportunity for development of appreciation through the sight and handling of beautiful things and the attempt to create beauty.

After occupying several different buildings, the club finally secured as its headquarters the tall neighbor of the little church, the parish house in which Saint Martin's Club for Boys had made its losing fight. Here are held children's classes in drawing, and classes for all ages in sketching, portraiture, illustrating, designing, etching, modeling, and rhythmic expression. With the exception of a small fee for classes in life drawing, these are free for all, whether they come from Catherine Street or Rittenhouse Square. Students may spend hours each day at their work, or they may come once a week or once a month—the only requirement is that they come because they love beauty. Although Robert Susan and Lazar Raditz have been pupils in its classes, the purpose of the club has not been to train artists but to enrich the life of its members and of the community. The organization as a night school is only a part of the club's life. Those who have worked in its classes for some time become members of the club body, a self-governing organization which meets for social as well as academic interests, and continues its landscape work in the summer in an old Colonial farmhouse at Addingham.

The club has its center in the upper rooms of the parish house. Here Mr. Fleisher has collected bronzes from China and Japan,





THE GRAPHIC SKETCH CLUB—PHILADELPHIA  
FROM A POST CARD DRAWN BY FREDERICK ROBERTS

East Indian and Russian brasses, ivories carved in patterns of frozen lace, Cyprian glass, dainty figures from Tanagra, Eastern embroideries and rich brocades. A few of the most delicately fragile pieces are kept in cases, but although anyone may handle the treasures, absorbing their fineness through the neglected sense of touch and gaining that intimate acquaintance denied in museums, it is the club's proud boast that nothing has ever been destroyed and nothing has disappeared. Aesthetic emotion, psychologists say, is the most purely altruistic.

If so, civilization might perhaps be better off if it gave freer chance for its development.

For some years the club thrived beside the deserted church, which was rapidly becoming a menace to the community. The high altar in the dusky apse and the gold-crowned Madonnas and painted saints upon the walls saw many sights strange in such surroundings, for the church was all too often a refuge from the light of day and the power of the law. Fortunately, before destruction had gone too far, the founder of the Sketch Club succeeded in obtaining the

church and uniting it again with the re-modeled parish house. The altars and the remaining portable property were returned to the diocese, and the Church of the Evangelists, following the precedent of the unfinished Cathedral of Siena and other European prototypes, became the Art Sanctuary of the club and of the neighborhood.

If the exterior of the church calls to mind San Zeno at Verona and its Lombard neighbors, the interior is equally typical of the Italian Romanesque. There are suggestions of the Tuscan style here in the clerestory walls built of alternate courses of gray and reddish stone. To the left the high pulpit still stands, resplendent with marble paneling as in twelfth century Italian work, and behind it gleams a soft-hued marble chancel rail. The walls of the chancel are rich with geometric patterns in ripe greens and reds and creams, deepening to tawny gold.

When the church was redecorated in 1880, as a last desperate attempt to hold its worshipers through beautiful surroundings, Nicola D'Ascenzo, known now for his glowing stained glass, frescoed the chancel with a Giottoesque series of the Life of Christ. In the Lady Chapel at the left are an Adoration of the Magi and a Vision of Saint John the Divine, the work of Robert Henri, their soft colors and stiffly patterned designs suggesting old tapestries. The painter of the aisle walls is remembered only as "a theological student from Canada." His obscurity gives a teasing charm to the personality of this student painter, who must have dreamed dreams rather different from those of the

average theologian of this century. The frescoes on the right wall picture a series of events in Church history, done with the artless stiffness of the Trecento. On the left is the Garden of Eden after the Fall. The trees of the garden grow rank and monstrously tall, shutting out the healthy light of heaven and shadowing all manner of crawling, writhing things which coil about their roots. Over all is a chill, greenish light, suggestive of poison and decay. Gold-crowned Madonnas and black Byzantine saints gleam upon the rough brick piers, and throughout the church are scattered precious bits of the club's work and occasional treasures from without—bronzes, tapestries, and embroideries rich with crimson, blue, and purple.

Here on Sunday afternoons at frequent intervals the musicians of Philadelphia gather with the club and its guests, for hearing as well as sight is necessary, in Mr. Fleisher's view, for full development of the sense of beauty. Softly shaded lights, candles, and swinging crimson lamps gleam in the chancel and against the piers, and where the high altar once stood a figure by Polasek, "Man Chiseling His Own Destiny," stands out against a luminous background at the end of the shadowed nave. Those who are gathered there have come, for the most part, because they are hungry for beauty in quietness. It seems fitting, in that sanctuary of radiant peace, that in 1924 its founder and supporter should have received the Philadelphia Civic Award, as the man who, during the preceding year, had done the service "calculated to advance the best and largest interests of Philadelphia."

## PORTRAITS OF ARTISTS

BY ROSE MARY FISCHKIN

WORDS are not always the best medium for characterization. What an artist thinks of himself, what another thinks of him, can best be told in paint. Rembrandt's many portraits of himself give a better key to his personality than any number of biographical essays. Show me a portrait of Van Dyck, and I'll not need the biographies to tell me that he was a gay wastrel at the court of Charles I, nor be

surprised to learn that a lady, scorned, turned revengeful and tried to stab him. The words "Portrait of the Artist" in a catalogue always whet one's curiosity; we like to know about the men who paint our great pictures. Let them or their contemporaries tell us in their own language—in paint.

And because portraits of artists are sometimes so illuminating, a new gallery at the Art Institute of Chicago devoted exclusively



CLAUDE MONET

ALBERT ANDRÉ

PERMANENT COLLECTION ART INSTITUTE OF CHICAGO

to such works is especially interesting. Though small, this collection is comparable in intention to that famous one in the Uffizi Palace, except that, unlike the Florentine gallery, the Art Institute has portraits by other artists as well as self-portraits.

The Chicago Art Institute is especially rich in its collection of nineteenth century French paintings. It has an unusually extensive and representative group of Monets, and its examples of Renoir and Manet, while fewer, are very fine. So it is pleasant to find that three of the most striking portraits in Chicago's "little Uffizi" are of these three

master impressionists. The Monet and Renoir are by that sensitive disciple of the school, Albert André; Manet's portrait is by his friend, Fantin-Latour. Manet's own compositions no longer shock us as they shocked the Paris of his day; still, we think of him as the out-and-out radical of the sixties, and it is a little disconcerting to find him in Fantin's portrait a suave, faultlessly dressed figure of the boulevards. He wears his high hat with an air; he twinkles; he is thoroughly a gentleman of the world. The portrait was painted in 1867, the last year that he was excluded from the Salon, the





AUGUSTE RENOIR

ALBERT ANDRÉ

PERMANENT COLLECTION, ART INSTITUTE OF CHICAGO

year of his own much discussed and derided exhibition, and it was a generous and rather courageous gesture on the part of Fantin-Latour to inscribe the canvas boldly, "À mon ami Manet," for Manet's name was anathema to artists and critics alike.

Manet's portrait shows him at the height of his power, still a youngish man. The portraits of Monet and Renoir were painted later, when both were old men, Monet a hale and serene patriarch, Renoir pitifully bent and shrunken by age and illness. Albert André, himself on intimate terms with them both, was probably better equipped than

anyone else to be their interpreter. Not preeminently a portrait painter, the younger Frenchman nevertheless has succeeded well in his task. His Monet, wearing a violet suit and brown scarf, stands against a luminous background such as he himself revelled in. If the picture were hung in a room full of Monet's own work, it would strike no discordant note, so sympathetic is it in mood and method. Renoir, invalided but indomitable, has not released his hold on his colors, for his palette is still in his hand.

Valuable documents, such portraits as these. When time has diluted that sense of



SELF-PORTRAIT

LUCIEN SIMON

PERMANENT COLLECTION, ART INSTITUTE OF CHICAGO

nearness which we still feel for these figures of a recent past, we can remake an intimacy through these contemporary data. Nor is there anything formal in Lucien Simon's portrait of himself. It is a gay canvas, not in color but in spirit and in dashing execution. He is as nonchalant and care free a figure as Manet is a meticulously correct one, but the appraising, quizzical expression about the eyes is not dissimilar. They are French, those two, far apart as individuals, but both unmistakably Gallic.

Charles W. Hawthorne's portrait of Albin Polasek is an interesting item in the gallery.

There was no time wasted by the sculptor in "sitting" for this work, for Polasek was modelling a bust of Hawthorne while the latter painted his portrait, and the canvas shows Polasek with his hand resting on the finished model. Quite aside from the unusual circumstances of the pose, the painting is intrinsically interesting, the earnest vitality of the sculptor contrasting effectively with the cold clay of the statue.

Herman Dudley Murphy is represented by two portraits in this gallery—one of Charles H. Woodbury, the marine painter, against a bit of sea; the other of H. O.



EDOUARD MANET

HENRI FANTIN-LATOURE

PERMANENT COLLECTION, ART INSTITUTE OF CHICAGO

Tanner, a painting suffused in a quiet blue-green light such as Tanner himself might use, and has used, in his religious paintings. Then there is a long, lean, shrewd Joseph Pennell, one of Wayman Adams' rapid character studies, typically placed against a background of Philadelphia buildings.

Other portraits include one of Frank Currier by Frank Duveneck, and a bust of Duveneck by Grafly. Walter Shirlaw has a self-portrait, and—to go back farther into history—there are self-portraits by Eastman Johnson, George P. Healy, and that sturdy Englishman, John Jackson.

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Mr. Adams has rendered a distinct service to the history of American art by painting a series of portraits of distinguished American artists. Twelve of these portraits are being circuited this season among art museums and associations, under the auspices of the American Federation of Arts. Included in this collection are portraits of Irving R. Wiles, John McLure Hamilton, Hayley Lever, William Ritschel, John Noble and Childe Hassam. It may be interesting, also, to know that the National Academy of Design, New York, has a permanent collection of portraits of almost all of its members from the earliest days of its institution to the present time, painted either by the artists themselves or their fellow academicians.—THE EDITOR.





THE FREER GALLERY OF ART—WASHINGTON, D. C.

CHARLES A. PLATT, ARCHITECT

## WHISTLER IN THE FREER GALLERY

BY E. G. ROBERTS

A SUGGESTIVE color note and graceful line caught from a strutting peacock by an artist, a friendship with one ambitious to live the life of an ancient Venetian merchant in modern London, and we look upon the result today—James McNeil Whistler's Peacock Room in the Freer Art Gallery. Here in this public gallery is a study in gold and blue of the stately bird of royalty. The peacock, proverbial personification of pride, has been made the predominating note in this most noteworthy product from the brush of a genius.

The one hundredth anniversary of the birth of Whistler has just been marked. Although born in Lowell, Mass., he passed practically all of his childhood in Russia, his father being consulting engineer for the St. Petersburg and Moscow Railroad. There was little evidence shown in his boyhood days of what the future course of his life might be. He, like his father, entered West Point and began to show skill as a draughtsman, but unlike his father he did not complete his military training, preferring rather to seek foreign ports. His future course at

this time became clear, and he left for London to join the Society of British Artists and then on to Paris to fill the years following with the joy of his work.

The Peacock Room was produced in 1877. What idea prompted the motif of this study in blue and gold? The meeting of the wealthy Frederick Leyland of Prince's Gate, London, gave Whistler an avenue of expression. Leyland wished his London home to be a show place, a place where he might live the life of ancient Venice in modern London. Perhaps this suggestion of ancient life sent Whistler's thoughts back to the days of King Solomon's time, his fleets bringing gold, silver, ivory, apes and peacocks from Tarshish. Biblical references not only give some idea of the age of this royal bird, the peacock, but its importance in being classed with silver and gold cargo. The Greeks had an early acquaintance with it and found it a table delicacy highly appreciated at banquets. The Greek goddess Juno chose it as her favorite bird, decorating the tails with the eyes of her favorite, Argos. Perhaps the artist had in mind the great



PEACOCK ROOM, NORTH END

THE FREER GALLERY OF ART

fleets of Alexander the Great which brought these birds to Europe as the fleets of Solomon had brought them to Judea. We can easily believe that he had much of the splendor of the past in his thoughts as he worked, for it has come forth from the sweep of the brush in the exquisite design of the Peacock Room, the dining-room of the Leyland home. Frederick Leyland had Whistler design the hall panels in cocoa and gold, on walnut shelves were placed china of rare and wonderful design, and dark Norwich leather covered the walls. The work of designing this room is described by the artist himself:

"Well, you know I just painted as I went on; without design or sketch it grew as I painted, and toward the end I reached such a point of perfection—putting in every touch with such freedom—that when I came round to the corner where I had started why I had to paint part of it over again or the difference would have been too marked. And the harmony in blue and gold developing, you know I forgot everything in my joy in it."

The dark Norwich leather was relieved

by this design, which part of the time was developed with the brush fastened to a fishing rod, two of his pupils assisting him in laying on the gold. So it was a time of joy in his work, a whirlwind of joy and work, when he said at night he was fit for nothing but bed, "so full were my eyes of sleep and peacock feathers."

It is noted from Whistler's lecturers and books that always he was a serious worker, considering his art from other standpoints than that of mere craftsmanship. From his "Ten O'Clock Lecture," come these gems of thought:

"That in Art, it is criminal to go beyond the means in its exercise."

"A picture is finished when all trace of the means used to bring about the end has disappeared."

"The work of the master reeks not of the sweat of the brow—suggests no effort—finished from the beginning."

"As music is the poetry of sound, so is painting the poetry of sight."

A setting was provided in this room for "La Princesse du Pays de la Porcelaine," over the mantel, while the closed shutters





PEACOCK ROOM, SOUTH END

THE FREER GALLERY OF ART

gave space for studies of the stately bird. The beautiful room soon became a public gallery, where art lovers flocked to look at Whistler's great triumph, a revelation of his whimsical nature. It was at this moment of triumph that Leyland returned to find his own home, from which he had been kept away for months, now a public show place. He was greatly annoyed over this situation and also over the matter of recompense that Whistler wished for the work. The matter ended far from pleasantly, Whistler greatly hurt over the fact that he had been treated more as a tradesman than an artist. He never forgave Leyland, for his nature recoiled at the thought of bargaining over his beloved art, and it was this same characteristic that placed him as artist and man in a class by himself. Much is written of Whistler's eccentricities; he is famous for his controversies—with so many people did he differ; but the children of the street loved him, especially those in the artist quarters who knew him so well. In a pen picture by Julian Hawthorne he has revealed some of the less heard-of side of his nature.

"There is an immense and sweet good nature in Whistler which is hidden from the public by the notorious sharpness of his epigrams. He will tolerate not the slightest suspicion of humbug or pretense, but there is the tenderest, most fragrant human feeling in him for all that is good and true in mankind."

The Peacock Room as a finished work leaves no trace of the means used to bring about its end, suggesting no effort—finished from its beginning it breathes the true poetry of design. The Freer Art Gallery in which it is found is one of the exquisite places of Washington. Given by Charles L. Freer of Detroit, the building designed by him contains choice bits of art and a collection of Oriental porcelain that any collector would envy. So far the whimsical peacock designed room has been the most important exhibit and will no doubt remain so, for it has come from the brush of an artist.

Mr. John E. D. Trask has resigned the directorship of the Milwaukee Art Institute, his resignation taking effect September 30.





THE VANISHING RACE—NAVAJO

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EDWARD W. CURTIS

## THE CURTIS INDIAN PICTURES

BY JESSIE A. SELKINGHAUS

WE, AS a nation, have been wont to cry out, when charged with lack of culture and art, that we are too young, that we have not yet acquired a background nor lived through legends and storied romance; yet we have in the primitive Indian of North America the first and real American the beginning of whose civilization is lost in antiquity, whose art may yet be that from which a strictly national art can spring, whose religion is older than Christianity and whose traditions are rich in ceremonial and meaning.

The American Indian occupies a peculiarly unnoticed place in the picture of our country today and is considered—when he is considered at all—from widely different angles. By one group he is casually dismissed from the scene with the trite saying that “the only good Indian is a dead Indian.” An equally harmful number of sentimentalists have endowed him with picturesque—may we say Cooper-esque?—qualities which he does not possess and have laid over him and all his works a poetic sentiment which is far

from truthful. Between these two extremes is a small but earnest company of people—artists, writers, students of research—who have honestly tried to understand and appreciate the Indian for what he is, and because of the efforts of this latter group the fine things in primitive art and traditions shall not entirely pass away unhonored and unsung.

The history of the Indian is divided into the period in which he lived in the primitive state, a period rich in romance and color for the writer or artist; and the new order of things which presents a problem purely sociological, one which is being solved by societies interested in his advancement such as the Indian Welfare League, the Federated Women's Clubs and to a great degree by the fine courage and strong mentalities shown by the full blooded educated Indians themselves.

Of the comparatively few who have been able to penetrate the reserve and aloofness with which the Indian has been forced, for self-protection, to surround himself, Edward

W. Curtis of Los Angeles, photographer-author, has come closer to a greater number of them and been received on more friendly terms than any other white man. His early life spent in the northwest, where he

This work, which has presented not only the most unusual difficulties in the gathering of data but is the most elaborate undertaking in the history of book publication, will consist, when completed, of twenty large



MARIPOSA INDIAN (COPYRIGHT E. W. CURTIS) EDWARD W. CURTIS

was born and where his work took him into the wilderness, brought him first into contact with the Vancouver Indians, one of the most artistic of all the tribes. His keen appreciation of beauty and a broadminded love for his fellow-men caused him early to feel the national disgrace of our treatment of the native and to appreciate his art and culture. It was then that there began to form in his mind the building of that colossal work which he hopes will stand as a monument to a disappearing race—The History of the North American Indian.

volumes and twenty larger portfolios, illustrated with 1,500 full-page photogravures and 720 supplemental plates in the portfolios. In the beginning it was made possible by the financial aid of the late J. Pierpont Morgan, and subsequently by the moral support of prominent men and institutions in both Europe and America. Fourteen of the volumes are now published, two more will soon be off the press, and practically all data have been collected for the remaining four. The text is in a flowing narrative style, giving in a simple and suggestive way



PRAYER TO THE GREAT MYSTERY

EDWARD W. CURTIS

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a vivid and unforgettable picture of tribal and family life, and is as far above the usual dry array of facts as are the photographic records superior to the usual run of pictures. Frederick Webb Hodge, formerly ethnologist-in-charge of the Bureau of American Indian, Heye Foundation, is editor of the work.

The task has been under way for thirty years, during which time Mr. Curtis has visited all the important tribes of the United States, British Columbia and Alaska, and is now engaged in checking up the scattered remnants of small tribes in the southwest. During the first six years he was ably helped by an educated Indian, who, when he came to understand the splendidly altruistic motive of the author, devoted himself whole-heartedly to the work; but

for the remaining and greater part of the time Mr. Curtis has gone alone into strange lands and to strange people.

It is not possible for the general reader to appreciate the difficulties which had to be overcome. The Indian is suspicious—and with reason. Many times has he been approached with seemingly altruistic motives and afterward found himself the loser. One has only to seek out any Indian with questions to become conscious of a wall of reserve which goes up about him even while one asks.

Added to this lack of trust is the difficulty of language, which in this case is not a simple matter of grammar and phrase books. The Indian tongue has within it fifty linguistic stocks out of which have sprung as many separate languages and, again, as





OUT OF THE DARKNESS—NAVAJO

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THE OLD WELL AT ACOMA

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GRAND CANYON

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CANYON DE CHELLEY (THE HOME OF THE GODS)

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THE SCOUT—APACHE

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THE MOON ECLIPSE DANCE—VANCOUVER INDIANS

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EDWARD W. CURTIS



many dialects. Moreover, since there has never been any unity among the various tribes, and each one, however small, has its individual language, religion and ceremonies, the tribal customs of the Sioux are as curious to the Navajo, the Crow, the Arapaho, as they all are to us.

Mr. Curtis soon found that, if he were to get anything other than superficial pictures and data, he must thoroughly understand their religion, since religion is the very soul and center of Indian life. To this end he began an exhaustive study of all primitive religions, finding that they all bore a close relation to each other, all were based on some variation of the same legends, and that all could be likened to the story of Christianity. Broadened by this study, he was able to understand the reasons governing and the meaning of their rituals.

Sometimes he was passed on with a good word from one interpreter to another, but in most cases it was necessary for him to break down anew the tribal reserve and with infinite patience gain their confidence. To what extent he succeeded may be known when it is said that he is the only white man to have been made a priest of the Snake Clan, partaking of the full nine-days ceremony of the Hopi Snake Dance.

The Curtis Indian Pictures are internationally known. "The Vanishing Race," his most famous photograph, has been pronounced the finest photograph made. The idea was carried in the author's mind for many years and is symbolic of the thought that "the Indian, robbed of his home and stripped of his primitive clothing, rides into the darkness of the unknown future."

"Out of the Darkness" was the favorite picture of Theodore Roosevelt, with whom Mr. Curtis had a long and close friendship. It is characteristic of his hopeful outlook, for he saw in the Indian not a vanishing race but a new element in our American citizenship riding courageously into an unknown future.

All of his pictures have a typical western spaciousness, the vastness of prairie and mountain being a fit setting for this lonely and isolated people. "The Old Well at Acoma" is known to every desert wanderer. "Canyon de Chelly" (The Home of the Gods) is the very center of Navajo lore. The "Moon Eclipse Dance" is one of the ceremonies of the Vancouver Indians by which they "destroy the beast who is attempting to devour the moon." His portrait studies are all of exceptionally dignified tribal personages, and the marked evidence of the Mongol in them will interest the ethnologist.

In the foreword to the book written by Colonel Roosevelt, the author and his purpose are summed up in a most convincing way. He says: "In Mr. Curtis we have both an artist and a trained observer whose pictures are pictures, not merely photographs. Because of the singular combination of qualities with which he has been blest, and because of his extraordinary success in making and using his opportunities, he has been able to do what no man has ever done. Mr. Curtis, in publishing this book, is rendering a great and real service—a service not only to our own people but to the world of scholarship everywhere."

## KATHERINE McEWEN'S WATER-COLORS

BY MARION HOLDEN

WHEN Nicholas Roerich traveled across the continent last year he had much to say to American artists about their native land as an unexploited painting ground. "Go west," he said, "to your glorious deserts; shun New York and Paris as you would the plague; go north to your frozen mountains; climb, walk, look about you! Here is bigness and color and material enough for generation upon generation of

American painters. Only thus, and never through any founding of schools or alliance with schools, will you come into your own."

Which is exactly what Katherine McEwen has done, advised, not by the Russian, but by her own impatience with the cramp of eastern art colonies and the crowded sootiness of Detroit. When she first went out to Arizona to run a dude ranch with her sister Alexandrine, her friends thought it amusing



MT. NIBLOCK

KATHERINE McEWEN

and interesting, as friends will, and rather too generally hard for a frailish woman who looked as if an automobile rather than a horse were her natural mode of conveyance. But the same friends gasped when stories began to drift back about her lonely painting trips into the mountains, her camps on far glacial peaks, her general hermit method of traveling, living and painting. She, however, has only an amused and slightly ironical attitude toward making copy of that sort of thing; she mentions it as little as possible and then only to call her adventures "mild."

"Arizona," she says, "and Alaska and the Rockies, sound remote, but one reaches them very comfortably by boat or train. I go to the nearest point to the place I want to camp, get a guide and horses there, load up my stuff and go off to the selected place, where the guide puts up my tent for me and goes back with the horses, leaving me to settle down and get to work. 'Settling

down' consists mostly in blowing up my pneumatic mattress, stowing provisions where the chipmunks won't get at them, and getting a certain amount of firewood under cover in case of rain." And by this sort of living and exploring, which a spirit less bold would shun, she has got the bigness that she went after, the sense of eternal landscape that must soak into you for long before you can give it back on paper or canvas.

After the foliage-smothered lines of New England landscape or even the surf-splashed coast, the gauntness of Arizona and Alaska comes with the shock of something primeval, fundamental, as near eternal as may be. Rockwell Kent gives the gauntness, and some of his oils fairly exude cold, but, in his drawing at least, he symbolizes and recreates to an unearthly pitch. Miss McEwen keeps her feet on the ground and paints a landscape as a portrait should be painted, with a fine sense of the bony structure, the solidity of rock weighing upon mountain



MT. WHYTE

KATHERINE McEWEN

and mountain bearing down earth. Sliding, slipping from this structure are glacial drifts; floating about it are fairy clouds. "I like," says Miss McEwen, "a mountain that shows its structure and a landscape sharp lines, places that show their bones a bit."

Miss McEwen was born in Nottingham, England, but has lived much in Detroit, where she has long been associated with the most forward-looking art activities of the city. She was one of the founders of the

Detroit Society of Arts and Crafts, and, with her cleverness in stage and costume design, helped to make Sam Hume's little theatre there the model that it became. She is a member of the Detroit Society of Women Painters as well as the National Society. She has received various awards, was a pupil of Chase and of Woodbury, but, characteristically enough, has found her metier unassisted and unhampered by school or master.



# THE HOUSING OF A SMALL MUSEUM

BY MARGARET J. ROWE

**A**MBITION and the love of beauty form the motive power behind the successful growth of the many societies which make up the Federation of Arts. To these groups with the resources of this Association as a reserve any project is possible. It is therefore very important for the leaders in an enterprise of this kind to place before their followers a high ideal as their ultimate goal. However hard it may be to gain the interest and the support of the community, make-shifts must be considered temporary, and a firm assertion that "we are going to have a real museum some day" will eventually bear fruit.

The conditions in each community vary to such an extent that it is very hard to give specifications that will be equally applicable in all cases. The source of the funds that are to be used for a new museum often determine its nature. That is, a building under municipal subsidy may of necessity house public library, theatre, nature museum, as well as the art collections, whereas a privately endowed institution may have some special purpose in addition to the exhibition of works of art that will govern its plan.

The ideal museum, small or large, should be easily reached, protected from the risk of fire in its immediate vicinity by an open strip of ground (that is, it should never be built to the full extent of its lot). It must be of fireproof construction, but need not by any means be built of marble or granite. In fact, a beautiful design primarily intended for a cheap material may be much more elegant and truly artistic than a more expensive building that depends entirely on beauty of materials. The plan of the interior should be made first and the exterior drawn to conform to that, a fact more and more recognized by our best architects. The old belief that a museum must be a one-story structure without windows is rapidly changing with the realization that side-lighted rooms are important for exhibition purposes, especially for objects in cases. We therefore can now have a museum with a high, central, top-lighted gallery surrounded by two stories of galleries of average height,

those on the ground floor having side light and those on the upper floor having either top or side light according to what they are to contain. A combination of top and side light is very undesirable in the same room. The experiment has been tried in several places, but has failed miserably. The basement of this building will contain packing and storage rooms, a small classroom for the use of clubs, if desirable, and other service parts of the equipment. It is advantageous to have the directors and trustees' rooms easily accessible from the front door, but they may also be placed in the basement if necessary. Above all things the entrance must be inviting, and, if possible, should show vistas of some of the best things in the collection easily reached and beckoning the visitor on. A staircase immediately opposite the entrance is of frequent occurrence but is most uninspiring to the museum guest.

A good lecture room should be provided, and so arranged that it can be used at night without opening the rest of the museum. It is very desirable to have two, in fact, a small classroom and a place where large gatherings can be held. Music is often associated with the art museum, either in a special hall designed for the purpose, as in Toledo and Cleveland, or in the galleries, as at the Metropolitan in New York. By having a small room seating fifty to one hundred and arranging some means of eliminating daylight in one of the large galleries, so that a lantern could be installed, the small museum can adequately meet the demands of the community in this matter.

Too great emphasis cannot be laid upon the need of carefully studied plans. Let neither the architect nor the building committee be satisfied until many months of careful thought have gone into perfecting details. All such minor matters as the placing of ventilating openings, thermostats, electrical outlets, etc., should have serious attention, as, wrongly placed, they may cause much annoyance in arranging exhibitions. Expensive as it is both to install and to keep up, a complete air washing and ventilating plant is absolutely necessary even in small towns today, as the air is

everywhere laden with soot and particles of oil that are a serious detriment to works of art. If, in this connection, it is possible to heat the air in the ventilating chamber and thus avoid radiators through the galleries, valuable space is saved and an unsightly piece of furniture removed. In places where this system is installed it has been found considerably less wasteful of fuel than the direct system of heating, and perfectly practical in a building where it is desirable to keep the temperature at around 65° all the time.

Conveniently placed telephones are of great importance in policing a museum. They should, of course, not be used by the public. There should also be an elevator for freight with doors opening to its full width, at each floor, and going from basement to roof, as it is always possible to use any space that is accessible in a museum.

If the museum has or hopes to have its own permanent collection, a small photographer's studio and dark room should by all means be provided. These can often be put on the roof or under the skylight of the main hall, but must be reached by the elevator or they are practically useless.

The whole question of skylights and top lighting is such a big part of the museum problem that a word in regard to it is perhaps not amiss here. There are volumes of reports that have been prepared on the question of lighting both for industrial plants and for museums which should be studied by those about to build. The difficulty with top light is that it is so easy to flood the floor and so hard to direct the rays on to the walls only, and the experiments that are constantly being made are with a view to providing maximum illumination of the walls and a minimum of glare and reflection. Too much light is as bad as not enough. Many museums have resorted to a system of louvres inside the skylights which control the light at different hours of the day and these are indispensable with most kinds of top light. In addition to the difficulty of a too great flood of light we have the tremendous heat that is collected in summer between the glass ceiling and the outer skylight. This has to be taken care of by providing thorough ventilation in this space, which must be high and free from obstructions to admit of cleaning. Darkness caused by snow lying on a glass

roof is taken care of by steam pipes under the glass to melt the snow. The "summum bonum" has undoubtedly not yet been found, but the monitor form of skylight with straight or slightly slanting glass sides and a solid roof meets many objections. It is much more easily rendered stormtight, the windows can be opened for ventilation in summer, and the objectionable glare on the gallery floor is minimized.

Many interesting things can be done in the way of adapting old buildings to museum purposes. The easiest type for this is the church. In our cities that are so constantly changing, it often becomes advisable for a congregation to move and there are frequently abandoned churches to be had, often in locations so central as to be very desirable for museum uses. If the building is of stone or brick and isolated from its immediate neighbors by streets or open ground so that the risk from fire is minimized and the light adequate, the architectural problem is usually an easy one. An office for the director can be arranged on one side of the door, coat rooms on the other and the interior divided into bays according to the size of the hall and the material to be exhibited, while unpacking and storage rooms can be provided in the basement.

The simple brick dwelling houses built about 1820 are excellent material for makeshift museums. By using the ground floor rooms for offices, cloak rooms, unpacking rooms and sidelighted galleries, and closing up the second and third story windows, taking out any floors above the second and putting in some form of skylight above, a moderate sized house soon becomes an excellent museum with a comparatively small expense for rebuilding. The dwelling house of forty to fifty years ago is unfortunately more commonly used for this purpose and is less easily adapted. In choosing a building to be made over into a museum it is advisable to select one that has a very simple plan and as straight lines outside as possible, for the house abounding in turrets and gables does not offer free wall space for hanging or open floor space for cases and circulation of visitors, and an elaborate roof is expensive to rebuild or replace with skylights. In making over a dwelling for museum purposes, it is essential to secure a good circuit and to cut down the

sources of light so that cross lights may not interfere with seeing.

Should it be necessary to use a wooden structure, especial care must be taken that the floors are adequately supported and that fire risks are reduced by the use of fire proofing material on walls and floors, by very careful electric wiring and by cutting down the number of chimneys in use.

In many cases the incipient art museum is given temporary shelter in the public library. If it is possible to avoid administrative difficulties this may be a splendid arrangement. It has unfortunately too often been the job of an overworked librarian to look out for the "art gallery" and this tends to the collections being arranged and then let alone. This creates a static exhibition which soon loses the support of the

public. A good live "art committee" that will take the burden of securing and hanging temporary shows helps this situation and often solves the problems of both.

In a very small community where the art museum must depend for its support on people of moderate incomes, a community center with library, museum and theatre all under one roof is an economical and satisfactory arrangement. Such an institution is within the grasp of any town in which a spirit of service and cooperation is the rule. In fact the existence of such a place in every town will mean the passing of "Main Street," for it will give impetus and objective to every endeavor and provide useful work for the intelligent woman, recreation for the man, and inspiration for the youth of the community.

## SAINT ELIZABETH'S CHAPEL, WHITEHALL, SUDBURY, MASS.

BY AMY COBURN LYSETH

OF MANY interesting meeting-houses and handsome chapels in New England, a small place of worship in Massachusetts, beyond the marshes of Sudbury, has pre-eminence for its unique type and pure message. It was conceived by an architect of profound religious emotion, whose life, attuned to rare, spiritual values, flows eloquently into this little chapel at his own hearthstone.

The first glimpse of Whitehall on a week day in Summer promises a church of mundane charm. Then, farther down the country road, on a slight elevation, appears the spireless, stone chapel above the trees. Passing the impressive drive by a modest but convenient path, the stranger climbs toward it through the woods. Although leafage screens all but the plain apse, this reminds one of a sturdy, grey tower of Carcassonne, mediaeval appears the thick, crude masonry and ancient the small, round-arched window under curving eaves. Although recalling places accessible after a thousand years in rural France, its type is unfamiliar in rural New England.

Near the only casement in sight, a bronze bell, unprotected from weather, swings from

a projecting beam. Beside a stone seat, thoughtfully placed on the steep path, is planted a Calvary, carved with a stark, white figure of Our Saviour. Peering through the foliage, one now discerns that a gabled, low-pitched roof, covering the nave's severe, rectangular walls, merges into the cap of the semicircular apse and extends at the north over a bit of ell, barely visible. One strolls in that direction to study the exterior.

It proves amazingly rudimentary in all features. Windows are few, narrow and high. Balancing that first scene is another window on the northeast side of the apse. The ell, on the north wall, has mere slits for lighting, two on a side, one above the other. And beyond are two much larger ones on this same side. The front of the chapel shows a beamed door below a large, round window. With this exception, over all the lights, the round arch of the Visigoths is used. Pieces of rock, irregular in size and shape, plastered together, clutch the apertures, emphasizing in this way the lack of jambs and sills. With archaic directness, the stone-work, roughly dressed, suggests jambs by sheer depth, as around the portal. Small flags, with pink flowerets pricking up





SAINT ELIZABETH'S CHAPEL, WHITEHALL CRAM & FERGUSON, ARCHITECTS

in their cracks, mark an uneven path to the doorstep, a large, stone slab. It is interesting that reversion to such construction does not produce the uncouth, that elimination and unadornment leave the chapel still dignified without appearing cumbersome. The windows on the south side are three, of equal size, two symmetrically related to those on the north, and the third balancing the ell opposite.

One returns to the Calvary, not only satisfied that this work is structurally sincere but that, to the least detail, expressive of the unfathomed intent of the builder. One observes how the curious glass in the quaint apse-opening, horny, uneven in size

and shape like the masonry, harmonizes with it in an original and close way, its roughness echoing that of the rock, its leading in rounding network, the plastered outline of the stones. One grasps, of a sudden, as with an artist's eye, how form and texture and line in this limited vista seem vitally related. Rounding apse harmonizes with rounding hill, roughness of wall with roughness of verdure, shadow lines of eaves and casement with lines of the horizon, opposing upright lines of doughty apse with those of cross and tree trunks. It is a balanced, proportionate, and unified conception. The very leaded glass appears organic!



ARCHED DOORWAY—ENTRANCE TO SAINT ELIZABETH'S CHAPEL

As only a bit of rare tapestry or carved marble attest a work of distinction, so this section of chapel indicates the skill and the purpose of its maker.

The stones forming the walls of this chapel were seemingly chosen one by one for their beauty of texture and color, shell pink, sage green, or yellow, as a child picks out pebbles on the beach. In truth, they were gathered like that from the edge of a vanished ocean, for Sudbury rests on a terminal moraine. The family of the architect was inspired to build their chapel, as far as practicable, with the chisel and plaster of two laborers around the estate. Stone by stone, the sanctuary was constructed

until the arch over the door was reached. Here the parents with their children laid the five apex-stones. Even a wee sister laid hers by proxy. Below the children's arch swings the door, rich in symbolism. The large hinges and door-ring of forged iron are designed with the fleurs-de-lys of the family arms and the rose of Saint Elizabeth, forming leaves and double-petalled blossoms. In the tympanum over the entrance, her emblem is embossed in wrought iron, a smaller above a larger crown, implying her royal estate both in heaven and earth. So this substantial frame was cemented with joy, love, and service.

To the newcomer, the interior may seem





INTERIOR—SAINT ELIZABETH'S CHAPEL CRAM & FERGUSON, ARCHITECTS

smaller than the exterior. One hundred students from Thomas Surette's Summer School of Music fill it. Quite as rudimentary, it may seem, for the stonework, slightly finished without, inside projects a jagged surface, staining brown the thin whitewash. Its tone, also, contrasts bleakly with the dark, weathered timbers overhead and with the brick floor. Offsetting this impression, the Connick glass, casting pastel radiance, and the choir-loft, at the left of the apse, charm with appropriate quaintness. The latter is hemmed in by a wrought-iron railing and is lighted by tiny panes. It is reached by stairs, so narrow and steep that it is dull to think of any rotund body, be it

musician or base-viol, toiling aloft. The door below opens into a sacristy, but one with a difference. For although containing a chest of precious vestments, stoles and chasubles of rich material, stiff and heavy with embroidering of long-since quiet hands, it invites one to linger, if only to admire a treasured, magenta chasuble from Spain. The miniature beamed ceiling, the tiny windows, the private door, and the pleasant, diminutive proportions, suggest a snug cell of a happy monk, perhaps designing glorious illuminations, or, it may be, a retreat for present-day meditation or for communion with some noble intimate.

It is the apse, of course, which focuses





REREDOS AND ALTAR—SAINT ELIZABETH'S CHAPEL

attention, firstly by reason of its elegance of line and proportion. The sweep of the high, round arch at its juncture with the nave contrasts gracefully with the angular line of the roof and there is agreeably proportioned space between them. Beside the apse, the choir-loft, cut out of the wall, and the roof, sweeping down over it, make a restful variation in an otherwise symmetrical building. Two steps raise the altar and reredos above the congregation, and their alcove seems heightened by the proportions of the two small windows. Lastly, the relation of the repeating arch-lines as well as of the horizontal and vertical proportions of altar, reredos, and windows.

In the apse is the sixteenth century Spanish reredos, a recent acquisition. This suits here perfectly. It is decorated with paintings and carving in high relief and resplendent with burnished gold. It is about eleven feet high, made in three panels, the two outer folding inward. These outer ones, both divided into three sections, illustrate the Passion and Death of Our Lord in the realistic Iberian manner. Crowned by a carved scroll, the central panel is arched with a wide, exuberant border of cupid-heads, feathered birds, and fruits, almost in the round, vigorous and rhythmic. This surrounds an inner panel of gilded leather, tooled and painted with floral

tracery. Yet this proud altarpiece enshrines and enhances a slender, ivory-colored crucifix, about two feet high, an inch wide, and carved with nicety by Kirchmayer.

It has gladdened friends to offer various gifts here. The frontal, Saint Elizabeth's banner, and two statues, on brackets either side of the nave near the apse, are among cherished possessions. On the right stands the Madonna and Child, painted and winsome, but not passive like early work, and, opposite this, Saint Elizabeth in fine attire bears flowers and cruet.

Such are some of the gifts binding Saint Elizabeth's to the outside world.

With the celebration of Mass, the little chapel at Whitehall is glorified. When amber light from the sconces overhead illumines the sanctuary, the vestments of the priest, and the warm purity of the altar-fall offset by the shadowed reredos, when incense perfumes the air, the desire for sensuous mingled with ascetic piety, is gratified. Smaller beauties, too, satisfy hunger for tender sentiment. There are the creamy, loose-petalled roses tucked beside a flickering taper at the feet of Our Lady, and, again, they nestle softly against the lower frame of

the reredos. Harmonious surroundings stimulate sensitive perception of externals such as the small pools of light, like halos, reflected upon the walls. Fine values of light and shade are distinguishable around the casements and on the mellow, once cold-seeming walls. Shafts of hallowed light from the old world glass slant altarward where the lustrous reredos but accentuates the exquisite and lithe pallor of the cross, predominant as a single, white flower against a green hillside. Outward form, inspiring devotion, retires from consciousness. The simple externals in this holy place become as unobtrusive as that glass wall in distant Las Huelgas separating nun from laymen before the altar. Here spiritual reality transcends the material, as the cross the reredos. Through the pure medium of this chapel, its impelling spiritual quality is more vivid than the candle-light. The service quiets thoughts of earth. With intoned ritual, the Eucharist Mystery is celebrated with the tolling of the humble sanctus bell outside on the beam, and finally, before kneeling worshippers, the last candle is snuffed out solemnly by the hand of the builder as an "Amen" that is said.

## LEOPOLD BAILLOT, WOOD CARVER

BY FRANCES LIVINGSTON SUTHERLAND

**L**EOPOLD BAILLOT, furniture wood carver of Grand Rapids, was born in historic Florence. He was reared in the environment of art. Here he breathed the atmosphere of Donatello, of Michael Angelo and of other famous sculptors of that superb city.

In Italy I was told that there are three professions from which to choose—art, opera, and the sea. Mr. Baillot chose the first.

To the apprentice system of Europe the world is indebted for much of its art. According to the custom of his country, Mr. Baillot was apprenticed as a boy and worked under Professor Morini at the Academy of Florence. For five years each morning he studied design and each afternoon applied this knowledge in the shop. In this way he cultivated intellectual, manual and aesthetic senses. Because the city of Florence

supported this academy, the fee for admittance was reduced to a minimum, which made attendance for those interested along these lines possible.

With this foundation it is evident that Mr. Baillot has a good knowledge of drawing, modelling and design, and, further, he is something of a sculptor, an accomplishment which is requisite for wood carving. A board or a block of wood is much more to him than mere lumber or kindling for the grate. He immediately visions the possibilities in a fine piece of wood, and in a twinkling of the mind's eye he sees it carved and set to its greatest advantage for the place it is to occupy; then with a few bold strokes of the pencil—mere suggestions of the design he has in mind—he begins with his tools securing accurate results, astounding to one not chisel-trained.

When but a boy in Florence he made a pair of attractive cabinets the proportions of which are as varied and as exquisite as "The Lily of Florence," as Ruskin called Giotto's tower. Not only are the panels in the foreground of different lengths but each design is different in the subject treated, giving great variety to the composition. The delicate workmanship of this piece is a splendid example of Italian renaissance carving. It is especially charming in its lace-like design, which is full of grace and rhythm.

To the Wood Carvers' Exhibits in Grand Rapids Mr. Baillot has contributed many noteworthy Italian renaissance pieces. His "bird panel," a sculptural ornament, made of a solid piece of bass-wood, was an excellent example of the degree to which balance, harmony and rhythm can be ex-

pressed in wood. This panel was conceded to be his masterpiece.

Mr. Baillot came from Italy to Grand Rapids when he was twenty-two years of age and since then has been employed as a carver in one of the highest grade factories of that city. He is recognized by The Grand Rapids Wood Carvers' Association as their greatest carver, a distinction of no mean value in this able group.

I shall remember this accomplished and quiet gentleman whose home I was privileged to visit, because his work was also his play. He has expressed himself just for the love of it in the making of an individual home, where chairs, tables, clocks, lamps, statuettes and picture frames—all his handiwork, done in his leisure moments—have not only aesthetic charm but interpret the man himself.



THE HURRYING RIVER

A PAINTING

ROBERT H. NISBET



# THE AMERICAN MAGAZINE OF ART

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## ART AND THE CHILD

"We are making life more expensive, but have we made it deeper or fuller?" asks Albert W. Barker of the Wilmington, Delaware, public schools in an admirable article on "The Place of Art in the Educational Life of the Child," published in a summer number of *School and Society*. It is through the medium of art, Mr. Barker believes, that life may be made deeper and fuller, and it is the business of the educators—the "trustees and guardians of civilization"—to determine what part of the child's inheritance of the great tradition is most essential to his welfare. He defines education as a means to two ends—to learn how to make satisfactory contacts with the rest of mankind, and how to make the most out of life itself. The child is, he claims, like any "valiant human soul," inherently akin to the great romanticists, but above all to the discoverer, the explorer, the actor and the artist. The child mind, with its eager love of mystery and tales of wonder, is ready to

reach out and grasp the great drama of reality, but he suggests that modern education tends to tear away the veil and to establish the whole system on the basis of regard—the basis of buying and selling. "Shall there," he asks, "be no geography except industrial geography, no biology except in the service of hygiene, no chemistry but that of soap-making and no physics of star-spectra but only for the wiring of the door bell? Shall there be no spiritual life, no personal life?"

In reply he says: "By all means let us teach something of the art that makes a vocation, a good deal about the art that means home decoration and the choice of clothes and furniture, but by no means let the child pass through its years of mystery and wonder without having looked on color and shapes for the sake of the loveliness of their beauty and in the hope that something of that experience may continue to echo in the prosaic years to follow. This means that we shall hang some good pictures (not merely pictures of good things) on the walls of the school room and shall not *talk* too much about them. It means that when we think about furniture we shall not let the question of possible ownership narrow our experience nor permit the factories of Grand Rapids to block our horizon, nor the mills of Kensington to shut out the view of the looms of Persia. It will mean that later, when we pick out the few things that we ourselves may own or make, we will choose as one chooses when he reads or writes what he must, but with the verse of Dante or Shakespeare sounding in his ear. It will mean that the experience of beauty as a mark of excellence has been enlarged by many contacts, contacts that stretch far beyond vocational use or domestic fitness, that reach out through past and present to establish the high-water marks of human achievement and so enrich the personal life that the life shall in fact be more than meat and the body than raiment."

How wise, indeed, is this pronouncement; how well it would be if it could find universal acceptance and practice. How much of the bloom of art has been rubbed off for both the child and the adult by foolish talk about it. How impossible it is to acquire a love of art save through actual contact; how absolutely uncommercial the real love of art is.

## CODE OF ETHICS FOR MUSEUM WORKERS

The American Association of Museums has lately printed in pamphlet form a "Code of Ethics for Museum Workers," being the report of a committee of the Association which was adopted at its most recent annual meeting held in St. Louis in May, 1925. By way of introduction the following statements are made: "Museums, in the broadest sense, are institutions which hold their possessions in trust for mankind and for the future welfare of the race. Their value is in direct proportion to the service they render the emotional and intellectual life of the people. The life of the museum worker, whether he be an humble laborer or a responsible trustee, is essentially one of service. His conduct rests on a three-fold ethical basis—devotion to the cause he serves, faith in the unselfish motives of his co-workers, and honor based on a high sense of justice as the controlling motive of his thoughts and actions." Then follows an elaboration under the following headings: Relations of Museums to the Public; Relations between Museums; Relations of the Director to the Trustees; Relations of the Director to the Staff; Relations of the Staff to the Director; and Relations between Members of the Staff. Leading place is given under these headings to a paragraph on courtesy.

It is a wise and well-compiled code—short enough to be memorized, long enough to cover every need. There is nothing in it to which everyone, it would seem, might not subscribe, and so logical is it that one must wonder why its compilation and publication should have been necessary; one would suppose that such a code were a matter of course. Courtesy, ideals of service, integrity in business dealings, loyalty, sincerity, fairness and charity would seem to be the attributes of museum work, in fact of any social system or any civilized society, which might be taken for granted rather than codified and legalized. How far have we departed from the ideals of civilization, how ill have we used our heritage and tradition, how poorly have we misunderstood education if these matter-of-course rules of conduct must be taught to adults or enforced by rule.

## NOTES

SUMMER EXHIBITIONS Several summer exhibitions, in addition to those already noted in these columns, opened in August in New

England and New York.

The Art Association of Rockport, Mass., opened its fifth annual with a reception on August 5. Fifty-eight works of art, oil and water-color paintings and black-and-white were shown. Among the exhibitors were Harry Leith-Ross, Theresa Bernstein, W. Lester Stevens, Tom P. Barnett, Aldro T. Hibbard and William Meyerowitz.

The second of this summer's exhibitions at Woodstock, New York, was much larger than the first, and included work by many of the leading conservatives who contributed nothing to the first show. In both were predominant works by artists of acknowledged reputation, as there were fewer students in the colony than usual. Birge Harrison, John F. Carlson, Charles Rosen and Alfred Hatty were among the artists represented.

Landscapes were most numerous in the twenty-fourth annual exhibition of the Lyme, Conn., Art Association which opened August 1, with 285 paintings by 45 artists. Lydia Longacre was the sole miniaturist among the exhibitors, who included also Edward Volkert, Charles Bittinger, Bruce Crane, H. Van Buren Magonigle, Ivan G. Olinsky, Henry R. Poore, William S. Robinson, Percival Rosseau and Robert Vonnoh. Bessie Potter Vonnoh was the only contributing sculptor.

The Kent, Conn., Art Association held its third annual exhibition by members at the Memorial Library, August 22 to September 7, every afternoon and evening. A small admission fee, including afternoon tea, was charged for the benefit of the library. The paintings, black-and-white work and sculpture, some of the latter having been placed in the library grounds, were the work of nine artists, Rex Brasher, Eliot Clark, William McKillip, F. Luis Mora, C. Laurence Nelson, Spencer Nichols, Robert Nisbet, W. D. Paddock and Frederick J. Waugh.

The seventeenth annual exhibition at Stockbridge, Mass., opened at the Casino the latter part of August with the Varnishing Day reception, attended by many

artists and members of the summer colony.

Presiding at the tea tables were Mrs. Daniel Chester French and Mrs. Carl A. De Gersdorff, daughter of the late Frederic Crowninshield, landscape and mural artist, who was one of the founders of the Stockbridge exhibition.

More than fifty paintings, bronzes and marbles, valued at \$200,000, were sent by the Grand Central Art Galleries of New York, the president of which, Walter L. Clark, is a summer resident of Stockbridge.

Among the exhibitors were Mrs. William Penn Cresson, daughter of Daniel Chester French, Mrs. John C. Johansen, Malvina Hoffman, Lydia Field Emmet, Bessie Potter Vonnoh, Harriet Frishmuth and others.

The exhibition remained open until September 14. Daniel Chester French, Mrs. Cresson, Lydia Field Emmet and Matilda A. Brownell, Augustus Lukeman and Walter Nettleton composed the committee in charge.

A popular voting contest with first and second prizes of \$100 and \$50 respectively for the two most popular paintings was the new feature of the annual exhibition of the Marblehead (Mass.) Arts Association, held in American Legion Hall during August and September. It was said that Frank Macomber, president of the association, was the donor of the prizes, although they were given anonymously.

The association council offered another prize of \$25 for the best etching, making the decision itself upon artistic merit.

An average of 340 visitors a day viewed the exhibition.

#### A Museum Extension Plan

MUSEUM for the art department of  
EXTENSION IN the public schools has been  
THE PUBLIC formulated by Albert W.  
SCHOOLS Barker, Director of Art  
Education in the schools of

Wilmington, Del., and is soon to be tried out in that city. Realizing the impossibility of ever putting into operation, on account of the accommodation problem, what would, in his opinion, be the ideal plan for art study—i.e., to have all the classes of every public school, primary and secondary, do their work in a Museum of Fine and Applied Art—Mr. Barker proposes what most nearly approaches it. For the sake of explicitness the plan is based upon conditions in Wil-

ington, where about 15,000 pupils are enrolled in 32 schools. The plan is as follows:

"A. Thirty-two groups of museum material are to be assembled, correlated and catalogued. Each group will be placed in the art room of a school . . . for a half term and will then be transferred to another school, each school thus receiving in turn all 32 groups of material. . . .

"B. Each of the thirty-two groups of museum material would illustrate

"(1) A technique or type of product; e.g., pottery, rugs, etc., or

"(2) A period; e.g., Colonial American, or

"(3) A characteristic national art; e.g., Japanese Art.

"C. Each of the thirty-two groups of museum material would consist of

"(a) A few authentic and characteristic examples.

"(b) Numerous photographs, color-prints or casts of suitable size for classroom display.

"(c) Numerous small cuts, photographs, etc., mounted on standard 4" by 6" catalogue cards, for desk use.

"These groups would cost probably about \$150 each, as a minimum for effective use

. . . The labor of assembling and preparing would be considerable but could be carried out on a routine basis, and in all probability the Public Library would furnish some material and assistance.

"A plan of simple graded technical exercises in drawing and design, such as we have already in operation, would be based wholly upon the museum group. . . .

" . . . At least one theme in the English Department should be based on it (the museum group). At all times the best work of the classes should be on exhibition on the walls of the room."

ART IN  
ST. LOUIS

The Twentieth Annual Exhibition of Paintings by American Artists opened at the City Art Museum on September 15. It includes about one hundred paintings hung in single line in four galleries and represents as nearly as possible the characteristics and variety of work by painters from all sections of the United States. A selection was made, as is the custom, from similar exhibitions in other museums, and nineteen paintings by St.



Louis artists were chosen by a Chicago jury with Carl Krafft chairman. The American Show, as it is called, held near the end of September and during the first three weeks in October, is usually one of the most popular of the year and marks the opening of the art season in St. Louis.

Commencing October 2 and continuing through the year, the "Museum Hour for Grown Persons" will be a feature of the Educational Department's activity. The Museum Hour was initiated last summer and brought an attendance of four hundred and fifty for the series of ten talks announced by the department. They were given in the sculpture hall, after which the galleries containing the objects under discussion were visited. Interest in the collections was well sustained despite the mopping of brows, and the attendance large enough to make a regular series of talks for adults advisable. A programme based on the permanent collections in the galleries was prepared and distributed, likewise the programme for the Children's Story Hours which start on October 3. On the cover of this programme is reproduced the Gothic wood carving of St. Louis of France, for whom the city was named, and who is the subject of the first story hour.

An exhibition of pictorial photography by Dr. George Richter, sponsored by the Missouri Photographic Society of which he is president, was on display in the Art Room of the Public Library from August 10 to September 10. A feature of this exhibition was the carefully worded descriptions of methods accompanying each group of the various types of work. This exhibition is held annually at the Library.

Katheryn E. Cherry served on the jury of ten for the North Shore Art Association's exhibition held in Gloucester from July 11 to September 6. She was represented therein by "Fish, Fruit and Flowers" and "Dahlias." Florence Ver Steeg, another St. Louis painter, was represented also by two paintings, "Dahlias" and "Lady in Blue."

September was the homing month for St. Louis artists. They returned from all quarters of the United States and abroad. The opening exhibition of the St. Louis Artists' Guild, of summer sketches by members, bids fair to be an exceptionally interest-

ing one in one point at least, the variety of places portrayed.

M. P.

THE HOUSTON MUSEUM OF FINE ARTS The first anniversary of the Houston Museum of Fine Arts, May 1, 1925, coincided with the twenty-fifth anniversary of the Houston Art League, and a summary of the year's activities was embodied in the report of the director, James Chillman, Jr., presented at the annual meeting on May 25.

Thirty-five exhibitions, which included two of prints and etchings, one of architecture, one of sculpture and one of children's work, the balance being of paintings, were held during the fiscal year. A small gallery in the Museum was devoted to independent art, being available for a period of two weeks to any artist without the requirement of his submission of work to a museum jury. Twelve exhibitions were held therein.

Forty-three thousand seven hundred and seventy-five persons visited the Museum, over 90 per cent of this number having been individuals who came of their own volition. The remainder were classes of school children and study groups of adults.

Special features arranged for the children comprised a Saturday morning study hour, inaugurated last autumn, which is to be continued this season; and a course of ten talks on pictures and their making, conducted by Miss Stella Shurtleff during the spring. In January two children's groups gave demonstrations in the making of wood cuts, etchings, designs and drawings. A Children's Pageant on the Museum lawn to celebrate the twenty-fifth anniversary of the founding of the Houston Art League was the most interesting event of the year, from the public's viewpoint. This pageant was composed of groups drawn from the public and private schools, from the Catholic, Hebrew and Protestant faiths, and from national organizations such as the Boy Scouts, Girl Scouts, etc.

A course of six lectures for adults on the history of furniture by Dorothy Daves Chillman was held during November and December.

Various organizations and clubs held meetings in the Museum building during the year. The South Texas Chapter of the



THE CONSTITUTION, "OLD IRONSIDES"

C. R. PATTERSON

THIS PAINTING, WHICH WAS MADE FOR THE U. S. NAVY, IS BEING REPRODUCED IN FULL COLOR, AND A COPY IS TO BE PLACED IN EVERY SCHOOLROOM IN THE UNITED STATES, IN CONNECTION WITH A DRIVE TO RAISE FUNDS FOR THE RESTORATION OF THE OLD VESSEL, WHICH WAS BUILT IN 1797. THE PAINTING SHOWS THE SHIP AS SHE APPEARED IN 1812

American Institute of Architects met there regularly, as did the Girls' Musical Club, which last February inaugurated a Music Hour, held every Thursday.

A chapter of the D. A. R. donated a showcase; the local chapter of the Federation of Women's Clubs has undertaken to furnish a room in the building's new wings when they may be erected. Five hundred folding chairs were purchased with a fund raised by the Membership Committee. The Museum also has the use of a piano, installed by the Girls' Musical Club, and of six exhibition screens constructed by the architects.

THE JOHN  
HERRON ART  
INSTITUTE

The John Herron Art Institute of Indianapolis has lately received a parcel of property by the will of Mrs.

Anna Delzell Hughes. Now under a ninety-nine-year lease, this property will yield a steady income, which will amount at the end of that time to more than a quarter of a million, and which is to be

used for the purchase of paintings and the aid of women students otherwise financially unable to attend the art school. It is the intention of the Institute to use the available funds at first for aiding women students. This bequest is to be known as the Martha Delzell Memorial Fund, having been left in memory of Mrs. Hughes' mother.

Two water colors by American artists have been added to the permanent collection of the John Herron Art Institute from a new fund known as the Mary Milliken Fund, given for the purpose of purchasing water colors by living American artists. These paintings, the first accessions through this fund, are "The Old Saw Mill" by Chauncey F. Ryder, which took the Salma-gundi prize in New York City last season, and "Rising Mallards" by Frank W. Benson.

The teacher training department of the John Herron Art Institute has become affiliated with two universities: Indiana at Bloomington and Butler at Indianapolis.

According to the arrangements with the former, students at the John Herron School will be given credits which will be accepted on the degree of Bachelor of Science in the university's school of education. Faculty members of Indiana university give academic work in the Herron school buildings. In the connections with Butler, a degree of fine arts may be given a student upon recommendation of the faculties of the two schools. The Indiana state department of public instruction has accredited these arrangements.

An exhibition of oil paintings and pastels by Indiana artists was held in the new memorial building at the Culver Military Academy, August 16 to 23. It was a sequel to the literary day held at the school last spring under auspices of the Indiana Literary League and the Indiana Society of Chicago as a culmination of contests in poetry, essay, etc., held among high school and college students of the state. Leading painters from the Indianapolis, Richmond and Brown county groups were invited to send exhibits, and J. R. MacLean, director of the John Herron Art Institute, sent a circuit exhibition. The art committee of the Indiana Society of Chicago cooperated in promoting this exhibition.

A commission to paint 63 portraits of Culver men killed in the war, to be hung in the Gold Star room at the Military Academy, has been given to Hugh M. Poe by Gen. L. R. Gignilliat, head of the Academy, who was impressed by the young artist's work in the Hoosier salon in Chicago last spring. The photographs now hanging in the Gold Star room will serve as models for the paintings which are to replace them.

The Hoosier salon is to be repeated next spring under the auspices of the Daughters of Indiana. It will open March 8, 1926, in the Marshall Field Galleries, Chicago.

MODERN  
APPLIED ART  
AND THE  
NEWARK  
MUSEUM

The Newark Museum has recently made a second appeal for appreciation and support of modern American applied art products, in a circular which is being sent out to numerous manufacturers and distributors. In it is reprinted a preliminary inquiry by John Cotton Dana, Director, which was widely distrib-



LIBYAN SIBYL

W. W. STORY

PRESENTED TO THE NATIONAL GALLERY OF ART BY THE  
ESTATE OF HENRY CABOT LODGE

uted over two years ago, and abstracts of endorsements received from directors of museums and art associations, and from other leaders in the field of art.

If sufficient interest is aroused among manufacturers and others, it is purposed to form a permanent national organization among craftsmen, artists, manufacturers and distributors, designers, artisans and other workers, for the advancement of art in industry.

A committee in charge of the preliminary inquiry includes the following members: Margaret Coult, head of the English department of the Barringer High School, Newark; Edgar H. Cahill, a writer on art subjects; Chester R. Hoag, Louis Bamberger and Arthur F. Egner, president, treasurer and



chairman of the executive committee, respectively, of the Newark Museum Association; and Dr. C. R. Richards, Director of the Industrial Museum Survey.

One of the large New York department stores, Lord & Taylor, has instituted, in commemoration of their centennial in February, 1926, a competition for a symbol which shall interpret the spirit of retailing. Fourteen prizes totaling \$3,000 are offered.

The contest, which is under the joint auspices of Lord & Taylor and the Art Directors Club of New York, is open without restriction to designers, painters, sculptors, architects and illustrators, not only to those of professional standing but to art students as well. Each contestant may submit from one to three designs.

The Jury of Award will be composed of Robert W. de Forest, J. Monroe Hewlett, Heyworth Campbell, Royal Cortissoz, Jules Guerin, Paul Manship; Samuel W. Reyburn, president of Lord & Taylor; William J. Beuley, Art Director of Hart, Schaffner & Marx; Joseph Hawley Chapin, Art Director, *Scribner's Magazine*; John De Vries, Art Director, Olmstead, Terrin & Leffingwell; Dr. John H. Finley of the *New York Times*; and Walter Whitehead, President, Art Directors Club.

The competition closes October 15, and the decision will be announced one month later. Further particulars can be had by addressing the Centennial Contest Department of Lord & Taylor, New York City.

The Fairmount Park Art Association has offered a prize of \$500 for a work in sculpture suitable for permanent erection out of doors, to be shown at the 1926 Annual Exhibition of Oils and Sculpture at the Pennsylvania Academy of the Fine Arts.

This prize will be awarded by a committee of five persons, appointees of the presidents of the following organizations: the Pennsylvania Academy of the Fine Arts, National Sculpture Society, Philadelphia chapter of the American Institute of Architects, the Fairmount Park Commission, and the Fairmount Park Art Association.

The prize will not be awarded should the committee deem no work worthy of it. But if the award be made, the first opportunity

to purchase the winning work shall belong to the Fairmount Park Art Association.

Three scholarships for this season, each carrying a year's tuition, in painting, sculpture and music, have been given by the Master Institute of United Arts and Corona Mundi, International Art Center, to the Southwest Chautauqua movement. Its president, Mrs. William Bacon of Dallas, Texas, is to select the jury of award.

Several of the directors of Corona Mundi and the Master Institute of United Arts were in Sulphur Springs this summer to aid the inauguration of the Chautauqua's first season. A collection of old and modern masters was exhibited throughout the session, at the expense of Corona Mundi, and the Institute contributed a number of art programs to the lectures.

The Institute teaches every branch of art. Rockwell Kent, Deems Taylor, Stark Young, Claude Bragdon, Robert Milton and others are among its lecturers. Many scholarships are open to those unable otherwise to study because of lack of funds.

The Art-in-Trades Club of New York announces a competition for an original wall-paper design, open to all architects, artists, decorators, designers and students resident in the United States.

A first prize of \$1,000 and two honorable mentions of \$200 and \$100 respectively will be awarded through the courtesy of Mr. Robert Griffin, of whom the winning designs are to become the property. The Robert Griffin Company reserves the right to make any necessary modifications in these designs.

Designs are requested for a wall-paper to be used in the living room of a moderate sized, detached, suburban dwelling with a medium natural light exposure. Each competitor may submit two. All designs must be delivered between February 15 and 20, 1926, to George E. Clark, secretary of the Exhibition Committee, Art-in-Trades Club, 34 East 38th Street, New York City, from whom additional information may be obtained.

Prizes will be awarded on March 1, 1926, and designs submitted to the competition will be on exhibition until March 20.

The Art-in-Trades Club, the membership

of which includes over five hundred architects, craftsmen, decorators, designers, educators, manufacturers, museum representatives, painters, sculptors and writers has for nineteen years been active in furthering the objects of the Club which are as follows:

"To bring into association men engaged in or interested in the Arts and Art Trades for mutual advancement and study; to study the principles of art as applied to trades connected with the decoration and furnishing of buildings; to harmonize commercial activity with the growing art tendencies of the present time; to foster feeling and taste for art expression in general; and to strengthen the natural bond between those thus allied by fellowship and a community of interests."

This competition is timely in view of the fact that there have recently returned from Europe members of the United States Official Delegation to the Exposition Des Arts Decoratifs at Paris, who were appointed by Herbert Hoover, Secretary of Commerce, and many of whom are identified with the Art-in-Trades Club.

These representatives unofficially report that a survey of the Exposition indicates a definite movement on the part of the exhibiting nations toward the creation and appreciation of new and experimental types of design expressive of the needs of modern civilization.

The Art-in-Trades Club is of the conviction that here in our own country, there is manifest in those industries where art is a factor, a feeling that individual and national expression rather than the exact reproductions of period art should be the goal.

MORE  
SCULPTURE  
IN SOAP

The Art Center of New York announces a second national small sculpture competition for professional and student sculptors, employing white soap as a medium, for prizes presented by Procter and Gamble.

The awards will be made by a jury of nationally known sculptors on December 1 at a private view and reception at the Art Center. There will be separate groups of prizes for professional and student sculptors. The three professional prizes are \$300, \$200, and \$100 respectively, and two Honorable Mentions. The student prizes are divided

into two groups: senior prizes for those between fifteen and twenty-one years of age, \$75, \$50, and \$25 and two Honorable Mentions; and junior prizes for those under fifteen years of age, \$25, \$15, and \$10 and two Honorable Mentions.

All work submitted must be received, all charges prepaid, by November 2, by W. S. Budworth & Son, 424 West 52nd Street, New York City. Further information can be obtained from Miss Blanche A. Byerley at the Art Center, 65 East 56th Street, New York.

A circuit tour for a selected group of these works in soap will be arranged. The group will be lent to museums throughout the country, for two weeks' exhibition at each place.

The Board of Directors of the Art Center recently announced that through the generosity of Mr. John D. Rockefeller, Jr., an annual gift of \$10,000 for three years had been granted for the salary of a director; and that Mr. Alon Bement, for five years director of the Maryland Institute of Baltimore, had been appointed to this position. He will enter upon his new duties November 1.

The Art Center is now engaged in raising a \$700,000 Endowment Fund.

THE  
CARNEGIE  
INTERNATIONAL

The European Section of the International Exhibition to be held at the Carnegie Institute, Pittsburgh, October 15 to December 6, will be shown later in the winter at the Grand Central Galleries, New York, the Art Club of Philadelphia, and the City Art Museum of St. Louis. This will be the first year that the entire foreign section will be shown intact in New York and other cities outside of Pittsburgh.

It will be the first exhibition since the beginning of the World War in 1914 that will include groups of paintings from Germany and Austria. It will also be the first Carnegie International since the war that will have on the Jury of Award a European other than a French or English artist. That juryman will be Anglada y Camarasa, the brilliant painter of Spain, who will come on his first trip to the United States for the occasion.

The exhibition this year will be more

comprehensive than heretofore, comprehending work by artists from twelve European nations, each shown as a separate entity. Of these, the largest European section will be from England, wherein such fine artists will be represented as John, Orpen, McEvoy, Paul Nash, Philpot, and Ernest Proctor.

Interest will, however, probably center on the German section, because for over ten years little has been known of the actual artistic product of that country.

"German art," writes Mr. Saint-Gaudens, "especially that which most typically represents the German modern idea, may not be understood wholly in the United States, since the painters considered important in Germany lay relatively little emphasis on creating decorations to adorn a space, or to delight the eye. Their aim is rather to express, in what they feel are vivid flashes of imagination, the ideas and emotions of the society around them. These emotions are especially strange to the American point of view, because of the violence of German mental life during the past ten years, and because of the fact that Germany has lived in what virtually amounts to national imprisonment."

Among the German artists who will exhibit are men of the calibre of Lieberman of the older school, Corinth of the milder radicals, and Slevogt of the impressionistic period, followed by others of a more advanced type, such as Kirchner. Von Stuck, whose paintings are well known in this country, despite the fact that they have not been seen here for many years, is also sending.

Aside from these countries, Italy, Spain and Sweden occasion an obvious interest. Not only will Italy be represented by such of its more widely known men as Tito and Mancini, but by others of the younger school, among whom are Casorati and Carena, in the advanced sections, and Romagnoli, who won the second prize in Carnegie Institute last year.

Spain also provides a modern art of importance in Europe. Zuloaga is widely known in the United States. Anglada y Camarasa has long held a high continental reputation for brilliance of work. Other painters, such men as the Zubiaurre brothers, Lopez Mesquite, Guterrez-Solana, are al-

ready recognized as of first importance outside their own land.

These national groups are gathered to show the various directions which art follows in the individual nations, without any desire on the part of the organizers to instruct the public as to what they should or should not like. The aim of the organizers has been to seek the important art of each country according to that country's own notion of importance, in order to satisfy a genuine curiosity on the part of our lovers of modern art as to what exists in the world abroad today. For example, the art best known in Spain today is academic, whereas the art best known in Germany is radical; consequently, these national sections will exhibit these tendencies.

The American section will consist of 130 paintings.

The Garden Club of Allegheny County will give a prize of \$500 to be awarded for the best painting of flowers or gardens in the Exhibition. In giving it, the Club desires to call attention to the opportunities for subjects which artists will find in gardens and, moreover, to encourage people in general to make gardens that will be worthy of the best efforts of artists.

The Jury of Award, which is to meet in Pittsburgh on September 25, will make the award for the Garden Club Prize as well as for the others. They are as follows: First Prize, \$1,500; Second, \$1,000; Third, \$500; First Honorable Mention, \$300.

ART IN DENVER	The Denver Garden Club has been engaged recently in a drive against the billboard nuisance. Its com-
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mittee on restriction called a meeting the end of July to which were invited various other organizations. Several companies in the state have either taken down their signs or have signified their intention of so doing in the near future.

The Denver Motor Club through its monthly magazine conducted a "straw vote" upon the question of outdoor advertising, the result of which has been overwhelmingly in favor of restriction.

An exhibition of Birger Sandzen's paintings, woodcuts, lithographs and water colors was shown at Chappell House during August. A reception in honor of the artist



was given on the evening of August 19.

Objects representing many classes of fine and applied arts were shown in the art exhibition of the Colorado State Fair, at Pueblo, September 19 to 25. About 20,000 people view this exhibition each year.

The Chappell School of Art conducted a summer school at Santa Fe from June 15 to September 15. This was the first year this noted art center of the southwest has had such an institution. The Chappell School made its headquarters in the Chapel School, a remodeled church building in lower San Francisco Street, and enrolled pupils from five different states. B. J. O. Nordfeldt, a member of the Santa Fe art colony, headed the school's faculty, which gave instruction in painting from life models in the studio and outdoor sketching. There was also a class in Southwestern Indian Art, conducted by Kenneth M. Chapman of the staff of the School of American Research. This class met at the Art Museum, where the students had access to the library and the unique collections of the Museum and the Historical Society. In addition, there was a course of ten lectures by local artists and Ernest L. Blumenschein of Taos. These lectures covered many phases of art, from that of the prehistoric cliff dwellers down to the tendencies of modern art, and were held either at the studio or the Museum, according to the nature of the subject. They were attended by many besides the students.

#### ART IN CHICAGO

Statistics are not always entertaining reading, but the following gave a graphic picture of the vast activ-

ities of the Art Institute of Chicago, which in the truest sense of the word is an institution for the people, by the people. During the year 1924 there were 280 lectures and musicals held in Fullerton Hall, with an attendance of 101,445. In the Club Room of the museum, a separate hall seating 200 persons, there were held 108 meetings attended by clubs and associations affiliated with the Art Institute. There were 25,041 listeners to the Sunday popular concerts given by the Art Institute Ensemble, under the direction of George Dasch, and 1,766 in attendance at the regular Tuesday concerts by members of the Chicago Symphony Orchestra. Lorado Taft generously gave

33 lectures on sculpture in Fullerton Hall, attended by 14,146 persons, an average of 428 at each lecture. On the subject of Interior Decoration, 33 lectures were given, attended by 11,895 persons. Mrs. Mary Hess Buehr, lecturer for school children under the direction of the Board of Education, gave talks directly from the exhibits in the galleries to 6,373 public school pupils. The Sales Department sold 493 prints and etchings, 111 paintings, 16 pieces of sculpture, and 102 other objects of art.

The new Kenneth Sawyer Goodman Theatre of Dramatic Arts in the northeast wing of the Art Institute, is to open October 20. Thomas Wood Stevens, in charge of this department, conferred with the donors, Mr. and Mrs. William O. Goodman, at Westport, Conn., this summer, and decided upon the opening date and program of dedication. The first performance in the new theatre will be given October 22 by the repertory company, which will give performances three nights a week thereafter. During the week of September 21, candidates for admission to the dramatic school will be examined and about 20 chosen to form the studio group No. 2. A book of the plays written by Mr. Stevens is to be issued.

Special exhibitions at the Art Institute which opened since the middle of July and until the 13th of September include: Russian paintings by L. N. Brailousky; decorative paintings by Jessie Arms Botke and landscapes by Cornelius Botke of California; miniature portraits, landscapes, still life and figure studies by Anna Lynch of Chicago; paintings of scenes principally around Saugatuck, Mich., by Frederick F. Fursman, director of the Saugatuck Summer School; landscapes and portrait studies by Wellington J. Reynolds; paintings of the West, of Spain and Corsica, by William Owen, Jr.; and sculpture comprising 51 small pieces, figures carved from wood by Charles Haag.

A painting by Murillo, "The Immaculate Conception with the Mirror," has been lent to the Art Institute by Mr. DeWitt V. Hutchins of Los Angeles. The virgin is shown as a life-size figure, hands folded meekly across her breast, and she is draped in a blue mantle and flowing white robe which covers her feet. One of the cherubs in the lower right-hand corner of the painting holds a mirror, which gives the picture its name.

The Teacher Training Classes of the Summer School of the Art Institute closed on August 14 after a six weeks' session with the largest attendance on record.

The American Red Cross in Chicago has offered to the students of the Art Institute school and the Academy of Fine Arts, two prizes, \$35 and \$15 respectively, for the best two designs for car cards simply designed, for reproduction in red and one other color to be used during the Roll Call, November 11 to 26. It is desired that they shall emphasize the disaster relief work of the Red Cross, with some such slogan as "Always Ready."

Thomas Wood Stevens has written the pageant dramatizing little-known incidents in the life of Abraham Lincoln to be given early this month at Jacksonville, Ill., commemorating the 100th anniversary of the city's founding. There are about fifty speaking parts in the cast, which will have 500 characters. Prominent among these will be General Grant, Richard Yates, the war governor of Illinois, Col. John J. Hardin, the first Illinois volunteer for the Mexican War, who died in the battle of Buena Vista, and various other characters prominent in the state's history.

Twenty-eight thousand dollars have been paid to the artists of Chicago by the "Commission for the Encouragement of Local Art," founded in 1914 by the administration of Carter H. Harrison, Jr. The city now possesses more than 140 works of art, paintings, prints and sculpture, selected by judges, principally from exhibitions shown at the Art Institute, where they had already been chosen for display by the exhibition juries. Among the artists whose works have been purchased are many whose names are nationally known, such as Walter Ufer, John F. Carlson, Karl A. Buehr, Victor Higgins, E. Martin Hennings, Ralph Pearson, Louis Ritman, F. C. Bartlett, Carl Krafft, John W. Norton, Irving K. Manoir, Albin Polasek and others.

IN THE NEW JERSEY PUBLIC SCHOOLS  
A joint art appreciation and music memory contest was held for sixth grade pupils of Hunterdon County rural schools in Flemington, New Jersey, on the first Saturday in May. About 300 children competed

for the prizes offered by the Women's Club of Flemington, which were seven framed reproductions of Old Masters.

These pupils had been studying twenty-five Old Masters during the school year, had written essays on the lives of the painters and the stories of the pictures, prizes being awarded for these compositions as well as for the two tests.

Fourteen of these "Old Masters," lent for the contest by the Metropolitan Museum, were thrown upon a screen in rapid succession, and a short interval was given between each picture for the children to write its name and the artist who painted it. The prizes went to the schools whose pupils had won them.

Phonograph records of twelve classic compositions in which the children had also been instructed during the year were played in succession, the names of the selection and the composer being written.

Between these tests a musical programme was given by an orchestra, a chorus and youthful soloists from the different schools. Mrs. Alvoni R. Allen, who presented the Women's Club prizes, delivered a short talk on American artists and the work of the American Federation of Arts.

The Metropolitan Museum of Art has many distinctions, not the least of which is its reputation for fine printing—a reputation largely won through the gifts and accomplishments of its secretary, Mr. Henry W. Kent. Recognition of Mr. Kent's accomplishments and status in this field of art has recently been manifested through his election to honorary membership in the Society of Calligraphers, a tribute which is said to be the nearest approach to the conferring of an honorary doctorate of fine printing. The purpose of this society, according to its own statement, is "to stimulate interest in the production of fine printing; to foster the appreciation of the graphic arts allied with printing, and particularly, to contribute toward maintaining the dignity of the characters of the alphabet." Of the significance of honorary membership it has further said: "It is proper for the Society to choose persons who are distinguished for their accomplishments in

the arts, and to elect them Honorary Members of the Society." This is a well-deserved honor, and one upon which Mr. Kent is to be heartily congratulated.

Another distinction which has lately come to the Museum's printing is the citation of two of its publications in Stanley Morrison's great work on Modern Fine Printing (London, 1925), which is devoted to twentieth century and, for the most part, post-war printing in the United States and England and on the continent. These two books, both printed at the Museum Press from Centaur types designed by Bruce Rogers, are Albrecht Dürer's "The Great Procession" (1919), and Anatole France's "Amycus et Celestin" (1916). The latter is decorated with woodcuts by Timothy Cole after drawings by Bryson Burroughs. Mr. Morrison particularly notes in his brief comment prefatory to the specimens of American printing that "The Metropolitan Museum, New York, has designed a number of highly interesting pieces, employing the Centaur types of Mr. Rogers."

By the first of August the Exposition of Decorative Arts had had over seven million visitors. This includes, of course, people from many foreign countries, but especially those from the French provinces. French provincials flock into Paris every summer and give a different tone to the city from that of winter, as I suppose all summer tourists realize. The Exposition has been an additional attraction this year, and in one large railroad station alone 130,000 provincials arrived in one day while 170,000 Parisians departed for the joys of vacation.

Whether a "new art" will be evolved from the Exposition remains to be seen. My impression of the new furniture is one of admiration for the woods used, their handling, their finish; but the designs are in general too heavy in line and bulk to be pleasing. However, the Metropolitan Museum has purchased a handsome table-desk in superb ebony and gilded bronze, which is finely designed from the modern standpoint. It was made by Ruhlmann, but in my opinion is overloaded with the bronze ornamentation at the corners. Modern design tends to be clumsy in comparison

with the grace of the older schools. Everything, with rare exceptions, is too thick and too massive.

In the vestibule of one of the French pavilions there is a fine and original bronze head of Medusa by Bourdelle. The face is not horrible, as it is usually conceived, but noble, sad, suffering. Jouvé has some excellent metal designs of the animal forms for which he is famous. The Ruhlmann pavilion, called "La maison d'un riche collectionneur," is really interesting, one of the high lights of the Exposition. Lalique's glass work is impressive. His "dining-room" is so white, so pure, of a refinement so exquisite that it seems designed for angels. The patterns of its ceiling and floor are encrusted with glass as fine in effect as the tooling on a bookbinding. Edgar Brandt's doors and screens in wrought iron and bronze are lovely enough for any human use, however artistic. But alongside these, there are excessively unpleasing things.

Paul Landowski (who is French, of Polish origin) has sold to America his "Temple à la pensée et à l'effort humain," which seems to be a work of the highest art, and suggests fifteenth and sixteenth century sculptors. Its inspiration is religious. Details of the design are exhibited, as well as a few figures in the actual heroic size of the work, among which a group of St. Francis and St. Clare of Assisi is remarkable.

The International Congress of Design and Applied Arts opened its fifth annual meeting in the Grand Palais at the Exposition on July 30. Fourteen nations were represented, and members of the government, foreign ambassadors and many artists attended the opening ceremonies.

The directors of the Louvre Museum have been issuing new catalogues, including one of the French School, which, fortunately, is alphabetically arranged. It is interesting to see that the Louvre possesses 43 Delacroix, 99 Corots, 31 Chardins, etc. In some respects the great Museum is over-rich, owing chiefly to legacies. The Chauchard collection, for instance, contains 34 Troyons, because old newly rich Chauchard revelled in Troyon's cows! Nevertheless, we are grateful every time we revisit this legacy from the founder of the Louvre "department store."

We learn from the Sorbonne that the



Puvis de Chavannes fresco in the grand amphitheatre (where Roosevelt and other eminent Americans have spoken) is rapidly deteriorating in spite of the care that has been taken to save it from the ravages of dampness. The tender colors, of such delicious refinement, are losing their brightness, and even the outlines of the figures are becoming dim. The press has called attention to the danger, and it is hoped that this work of art may be saved.

The Council of National Museums has recently accepted, for the Louvre, a gift from M. Paul Gouvert of interesting architectural remains of an ancient Romanesque cloister in the Eastern Pyrenees, Saint-Génis des Fontaines, which has long been in ruins, and of which the donor inherited a portion. He has presented three small columns in red and black marble, which may eventually enable the Louvre to reconstitute two arcades of the old cloister. It is not unnatural that cultured French people should feel rather sore at seeing so many of their art treasures cross the Atlantic (generally the result of their after-war impoverishment), and that they should rejoice when some ancient marvel of their past is saved from exile. The French know, however, that it is not only foreign deportation which threatens their art treasury, but the ignorance and indifference of natives. This ignorance sometimes degenerates into actual scorn of antique beauty, as I have myself witnessed in remoter parts of the country, when a shrug of the shoulders or a look of complete incredulity was the only response to my own enthusiasm over some local specimen of the purest art. The classification of these antiques as "monuments historiques" by the Ministry of Beaux-Arts—thus placing them under the direct care and at the expense of the government—has saved incalculable art wealth to France.

The direction of the Opéra Comique has decided to inaugurate in the coming season a series of musical matinées, from half past four to six, at popular prices, which will each be representative of the work of a single composer, the music being chiefly vocal and sung by members of the troupe. The first two concerts will be devoted to Debussy and Gabriel Fauré. Young composers of talent will also be interpreted.

LOUISE MORGAN SILL.

#### LONDON NOTES

The season now come to an end has not been remarkable for any glowing emotion roused by any work exhibited, other than the Sargent in the academy, already described in this column.

Lord Weagh has made a generous offer of £20,000 for the decoration of the Royal Gallery of the House of Lords which is visited by over a million members of the public every year; as yet no artists have been named in connection with the work.

Frank Brangwyn has made a handsome gift to a Welsh Art Gallery of a room full of his own works valued at £20,000. Thus a millionaire and an artist have each made a present to the nation of equal money value.

Great praise has been lavished on Malvina Hoffman whose sculptured group has recently been placed in position on the Bush House Building as evidence of British-American friendship.

Roger Fry has issued a closely reasoned pamphlet (L. & V. Woolf, Hogarth Press, price 2/6) entitled "The Artist and Psycho-Analysis," in which he criticises Freud for his assumption that the artistic temperament is degenerate; and Vernon Blake (Oxford University Press) has published an important volume entitled "Relation in Art."

One of the chief of my pleasures this season has been outside the art galleries—in fact, at the Horse Show! For here I saw a cavalcade of London costermongers in their donkey-carts which called for a great decorative painter, so magnificent were the costumes and the decoration of the carts, and so individual the dances of those people who leapt into the arena and danced while the band played their traditional tunes. The designs worked in mother-of-pearl buttons upon the suits of the men and the velvet dresses of the women, together with the choice of color in their feathered hats, vie with anything to be seen in any peasant festival of Italy, Roumania or Russia.

One of the interesting signs of the times in London at present is the financial success of a revival of Tchékov's wonderful play, "The Cherry Orchard"; while a signal of how far, on the other hand, we are behind the times is seen in the Cezanne exhibition at the Leicester Galleries, the first one-man show of his works ever held here and held thirty

years too late, for it has been found impossible to include even such fine examples of his genius as were shown in 1914 by the Contesse Crefohle in the collection of French masterpieces then exhibited by her at Grosvenor House.

In September the British Broadcasting Company gave a lecture on "William Norris" by your London correspondent, followed by a broadcast debate upon "Trades Unionism and the Spirit of Craftsmanship in England." The British Confederation of Art will hold a debate in October at which it is hoped the A. M. F. A. will be represented, on the subject of "The Social and Economic Advantages for Artists, of Confederation."

AMELIA DEFRIES.

The Prince of Wales Museum in Bombay, started only a few years ago, is fast increasing in popularity, as is evidenced by the growing number of visitors of all classes, to which the annual report of the trustees makes reference. Great improvements are being made in several sections of the Museum. The better organization and extension of the four sections, Archaeological, Art, Natural History, and Forest, is proceeding. Enamelled tiles and carved stones from Sind, sculpture and images, photo-prints of ancient monuments in the Bombay Presidency, the collection of stone implements and pottery formed by Mr. Carter, frescoes from Poona, relics from the Stupa of Mirpurkhas have been added to the Archaeological section, with Persian manuscripts and coins of the Greek Kings of Bactria.

In the art section, Lady Ratan Tata has presented cases for the collection of jade and armour bequeathed to the Museum by the late Sir Ratan Tata. She has made further donations of valuable Venetian glass, jade articles, an Ardebil carpet, Indian and Japanese pictures.

In the Natural History section a department of taxidermy has been established. Mounted specimens, including animals, birds, fish and reptiles, are gradually replacing the flat skins first exhibited. There is also a series illustrating common Indian insects and marine and fresh water molluscs

and a set of prehistoric animals. A case containing modelled flowers, buds and leaves of the silk-cotton trees, with birds mounted on the branches, is a notable success.

The rehanging of the picture galleries has brought to the fore many new features of interest in the art section, causing marked improvement in the general effect. At least a third of the pictures have disappeared from the two large galleries, while a new small gallery has been opened by the trustees of the Museum on the lines of the "Gem Room" at Burlington House in England. It is now possible to see these "gems" under something like comfortable conditions, and without that congestion of pictures of all shapes and sizes, which was before so fatiguing. Among these smaller paintings it is surprising how many works, which were formerly eclipsed by their more dashing neighbors, show themselves to be of first class rank in the new and congenial environment.

The two beautiful examples of that rare and tragic genius of Mathew Maris are extraordinarily telling when the reticence of the color schemes is considered. Where can one find this faculty of making color "precious" marvellously displayed as in the work of these (recently modern) Dutch Masters, Joseph Israels, Anton Mauve and Mathew Maris? In both the works by Maris one sees that sad, lovely female face, with its aureole of straw colored hair, which permeated all the later paintings of the artist. In these two examples, she lingers in the shadows whispering, yet aloof from her cavalier, or wanders with her haunting presence through enchanted gardens.

BIPIN K. SINHA.

## ITEMS

The Southern States Art League is circulating its third annual exhibition of paintings by thirty artists of the south. The premier showing was at the Tri-State Fair grounds in Memphis, Tenn., September 22, where the exhibition will remain until October 6.

Membership in the League increased 33 per cent during last May and June, following the adoption, at the League's fifth annual meeting in Atlanta in April, of a new policy, in accordance with which invitations

to exhibit are sent only to active members. The first act of the new administration, headed by Prof. Ellsworth Woodward of Newcomb College, New Orleans, President, was to invite to membership each artist on the League's eligible list, i.e., practicing artists born in the south or resident for at least five years in a southern state.

The Legion of Honor was awarded by France to seventeen Americans in July, among whom were Janet Scudder and Jo Davidson, sculptors. Mrs. Grace Whiting Hoff, a native of Detroit, was another recipient, decorated for her philanthropic work in France and elsewhere, for young women. In Detroit she founded an organization which bears her name. In Paris she founded the Student Hotel and also the British-American Young Women's Christian Association. A number of rest homes have been built for women and students at Peyrieu (Ain), where Mrs. Hoff has her chateau. Various hospitals have also been organized by her.

A little book entitled "In Memoriam—Charles Lawrence Hutchinson" has recently been issued by the Art Institute of Chicago, commemorating its late president and chief founder. This book contains the memorial addresses delivered in Fullerton Hall of the Art Institute on November 26, 1924, by the Director, Mr. Robert Harshe; Lorado Taft, the sculptor, for many years a close friend of Mr. Hutchinson; Dr. Ernest D. Burton, President of the University of Chicago, and Clifford W. Barnes, President of the Sunday Evening Club. It also contains the resolutions of respect passed by the Board of Trustees of the Art Institute shortly after Mr. Hutchinson's death.

An industrial art course for veterans of the world war was given during the summer at the Pennsylvania Museum and School of Industrial Art in Philadelphia. The course consisted of two sessions—June 1 to 26, and August 3 to 28—which respectively preceded and immediately followed the regular summer school session.

A gift of \$10,000 was recently made to the Isaac Delgado Museum of Art, New Orleans for the building of an extension, by a donor whose name was not made public.

## BOOK REVIEWS

**RELATION IN ART:** Being a Suggested Scheme of Art Criticism. By Vernon Blake. Published by Oxford University Press, American Branch, New York City. Price, \$6.00

Art would seem to the average person to be so much a child of emotion and science so entirely a product of reason, that the idea of employing the latter to comprehend the former would scarcely occur to him. But Vernon Blake has established an affinity between art and science in so convincing a manner that the reader of this extraordinary volume will find himself won to the idea from the very outset. For Mr. Blake points out that a scientific trend is characteristic of the occidental mind.

In his Preface he pays an adroit albeit unintentional compliment when he says, "This is not the place to explain the theories of the Principle of Relativity; with these I will suppose the reader to be acquainted," etc. But whether or not the latter is intimately cognizant of Einstein's theory really makes no difference in his comprehension of this book. For it was largely written a decade ago, before Einstein's theory had been promulgated. In consequence, then, of the fact that in conceiving his scheme of art criticism, Mr. Blake arrived independently at a hypothetical philosophy of relativity, he has employed a perfectly logical and thoroughly comprehensible expository method of presenting it.

As a result of his curiosity as to why he was capable of admiring two works of art so widely different as an Egyptian statue of black syenite and a water-color by Turner, he decided to analyze their elements, as would a chemist, to establish a connection between the apparent dissimilarities, through other artistic manifestations intermediate between them. And he discovered that just as the nature of water is something more than a mere sum of the characteristics of hydrogen and oxygen, that it lies in the relation born of the chemical association, so is a thorough understanding of a work of art the result of preliminary analysis and subsequent synthesis. "The chief aim of this book," he says, "is to look on the means of plastic expression as a language fitted to express forms of thought."

Should the reader be indifferent to the



author's theory and interested exclusively in its practice, he may skip the first eleven chapters; for the author has divided his work into two parts, the second of which is devoted to a concrete application of his philosophy of criticism. Thirty-two half-tone reproductions of architecture and works of art increase the value and interest of this section.

Altogether, the book is an exceptionally valuable contribution to modern art criticism.

**SIR FRANK SHORT—MODERN MASTERS OF ETCHING SERIES.** With an Introduction by Malcolm C. Salaman. Published by The Studio, Ltd., 44 Leicester Square, London. B. F. Stevens and Brown, agents for America, 33 Pearl Street, New York. Price, \$2.00.

The most cursory examination of this volume will excite a desire for possession. Uniform in size and appearance with the first four numbers of the series, all of which have received high praise in these columns, it sets forth in the biographical introduction by Malcolm C. Salaman an interesting account of the artist's career and comment upon his most important works. Sir Frank Short was elected to the full honors of the Royal Academy in 1910, the first engraver to receive these in thirty years; and upon the death of Sir Francis Seymour Haden, he was chosen President of the Royal Society of Painter-Etchers and Engravers.

Were the twelve superb reproductions which compose the "gallery" of this volume, to be framed for wall decorations, they might well be mistaken for original proofs. There are examples of pure and soft ground etchings, dry-points and an aquatint. Most of them are landscapes and marines. The vigor of some and delicacy of others, give evidence of the artist's versatility.

This entire series cannot be too highly commended.

**EDWIN WILLARD DEMING, HIS WORK;** compiled by Therese O. Deming. Privately printed by The Riverside Press, New York City.

This unpretentious little booklet, of about 50 pages, aims to give the reader an insight into the significance of the paintings of American Indians by Edwin Willard Deming (an exhibition of which was recently

held at the American Museum of Natural History, New York). There is a foreword by Prof. Henry Fairfield Osborn, letters of appreciation from Theodore Roosevelt, Frederick Remington, Zuloaga and others, and critical notes reprinted from various magazines and newspapers. The reader, however, is given opportunity to form his own opinion from the more than a dozen accompanying illustrations. These are accompanied by explanatory notes and a sketch of the artist's life which while anonymous one may surmise to have been written by his wife. It is perhaps the most interesting portion of the booklet, concise and wholly unaffected in manner, but containing within its few pages a narrative as colorful and interesting as is found in many a long novel.

**OUTLINES OF A PHILOSOPHY OF ART,** by R. G. Collingwood. The World's Manuals Series, published by Oxford University Press, London, American Branch, New York. Price, \$1.00.

To state a conception of art and to develop its consequences is the two-fold purpose of this little handbook, as set forth in the preface. The author conceives of art as imagination, the activity whereby we apprehend beauty. He has developed his arguments in a manner so logical, so carefully calculated to the comprehension of the lay reader, that the latter is very likely to think, "This is just what I would have concluded, had I thought the matter out."

The book is but an outline, yet is complete as such, since it is capable of stirring the reader's mind to further activity on the same subject. Hence it would seem far more valuable for general use than an exhaustive treatise on a philosophy of art since such a subject, carried to great lengths, is prone to become tiresome in its abstractions.

Jefferson Medical College of Philadelphia recently received a portrait by Van Dyck, of William Harvey, the physician who discovered the circulation of the blood. The portrait, for many years the property of Dr. Oliver Wendell Holmes, was presented by Dr. J. Acherman Coles of Newark, N. J., as a memorial to his father, Abraham Coles, who graduated from Jefferson in 1835.

# THE AMERICAN FEDERATION OF ARTS

## [Bulletin—Exhibitions

- CARNEGIE INSTITUTE. Twenty-fourth International Exhibition  
of Paintings. Pittsburgh.....Oct. 15–Dec. 6, 1925
- NATIONAL ACADEMY OF DESIGN. Special Centennial, Works  
by members only. Corcoran Gallery of Art,  
Washington, D. C. ....Oct. 18–Nov. 15, 1925  
New York City, Grand Central Galleries.....Dec. 2, 1925–Jan. 3, 1926
- ART INSTITUTE OF CHICAGO. Thirty-eighth Annual Exhibition  
of American Paintings and Sculpture.....Oct. 29–Dec. 13, 1925  
Exhibits received October 5 to 14.
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS.  
Thirty-fifth Annual Exhibition. Fine Arts Build-  
ing.....Nov. 1–20, 1925
- THE BROOKLYN SOCIETY OF ETCHERS. Brooklyn Museum,  
Eastern Parkway, Brooklyn, N. Y. Tenth Annual  
Exhibition.....Nov. 1–21, 1925  
Exhibits received October 1.
- PHILADELPHIA WATER-COLOR CLUB. Pennsylvania Academy of  
Fine Arts. Twenty-third Annual Water-Color  
Exhibition.....Nov. 8–Dec. 13, 1925  
Exhibits received to October 20. Cards received  
to October 14.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylv-  
ania Academy of Fine Arts. Twenty-fourth  
Annual Exhibition.....Nov. 8–Dec. 13, 1925  
Exhibits received to October 26. Cards received  
to October 10.
- WATER-COLOR SOCIETIES. Combined Exhibition of the New  
York Water-Color Club and the American Water-  
Color Society. Fine Arts Building, 215 West 57th  
Street.....Jan. 2–17, 1926  
Exhibits received December 24, 1925.
- PENNSYLVANIA ACADEMY OF FINE ARTS. 121st Annual Exhi-  
bition of Works in Oil and Sculpture.....Jan. 31–March 21, 1926  
Entry cards received to January 2. Exhibits re-  
ceived to January 11. Prospectus and cards ready  
after November 30, 1925.
- BALTIMORE WATER-COLOR CLUB. Thirtieth Annual Exhibition.  
Baltimore Museum of Art.....Feb. 16–March 21, 1926  
Exhibits received February 4.
- NATIONAL ACADEMY OF DESIGN. 101st Annual Exhibition for  
members and non-members.....March–April, 1926  
Pictures received March 3 and 4, 1926.

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## IN THE NEW YORK GALLERIES—NOVEMBER

With November comes an increase in the number of visitors to the art galleries, and they come, let us hope, starved for a glimpse of pictures. They will find on view an assortment to satisfy the most divergent tastes.

The Daniel Galleries, 600 Madison Avenue, will hold an exhibition of water-colors, painted, for the most part, in the south of France, by Owen Merton, who seems gifted with an acute sense of color relations.

At the Ferargil Galleries, 37 East 57th Street, portraits by Cecil Clark Davis and sculpture by Bessie Potter Vonnoh may be seen until the 15th of the month.

Knoedler's, 14 East 57th Street, open their exhibition season with a Sargent Memorial Show. A number of the canvases were purchased by Knoedler's at the sale of Sargent's effects last July in London, and all of these have been sent here for the exhibition. The galleries, following this exhibition, will be given over to a loan exhibition of Dutch masters of the XVIIth century.

Paintings by Mrs. Romaine Brooks will occupy the Durand-Ruel Galleries, 12 East 57th Street, from the 7th to the 21st. Paintings of the French Impressionist School are always on view in the outer room at Durand-Ruel's.

The Memorial Exhibition of William Sartain continues at Macbeth's, 15 East 57th Street, until November 16, when it will be replaced by the work of a father and son, DeWitt and Douglas

Parshall. The work of the older man consists mainly of landscapes painted in the far west. Douglas Parshall, though also a painter of western scenes, occasionally includes figures in them.

The Keppel Galleries, 16 East 57th Street, beginning the 1st will have a collection of old English coaching color prints on view. Later in the month there will be etchings and drawings by Ernest Roth.

At the Reinhardt Galleries, 730 Fifth Avenue, sculpture by Konenkov will be shown until the 7th. From the 7th to the 30th there will be an exhibition of landscapes by Utrillo and Vlaminck.

At the Milch Galleries, 108 West 57th Street, from the 2nd to the 14th there will be an exhibition of landscapes painted in the cool tonalities that Anne Crane achieves with such surety. Following this exhibition may be seen from the 16th to December 5 a group of paintings by Elmer Schofield showing his landscapes, painted in Ireland the past summer.

The exhibitions scheduled for the Art Center, 65 East 56th Street, are: from the 8th to December 5, work by members of the Tiffany Foundation; from the 9th to the 21st the New York Ceramic Guild will hold an exhibition; from the 8th to the 30th oriental jewelry and textiles by the Karma Studios and water-colors by Elsa Anschutz-Zeig; from the 6th to the 14th an exhibition Americana prints, designs for silks; from the 14th to the 30th the American Institute of Graphic Arts will ex-



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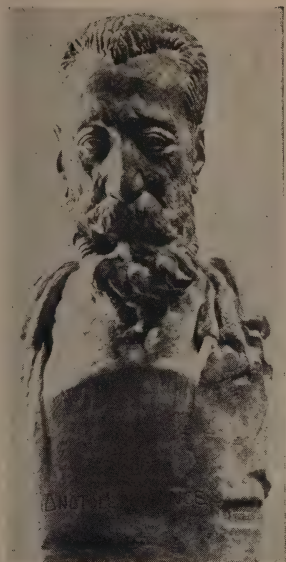
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hibit; and from the 25th to December 25 there will be a showing of small sculptures in soap.

At the Montross Galleries, 26 East 56th Street, from the 5th to the 25th Robert Hallowell will show the group of water-colors which he exhibited this past summer in Paris. He had the honor of having the noted art critic Leo Stein write the foreword to the catalogue. To quote one of the sentences from this note: "He is acutely aware that a picture is not an accident, that it must be skillfully made, but he also knows that the world of delightful things is a richer theme than mere geometry, space is all the more precious a space when it is made up of hills and clouds, water and trees, of living nature and living man."

The Galleries of P. J. Higgs, 11 East 54th Street, this month will have on view besides their collection of Italian primitives, Dutch, Flemish and English old masters, a special exhibition of ancient art. There are Persian miniatures and Indo-Persian miniatures, Mohammedan pottery, replicas of early Christian and Byzantine pottery, uncovered at Ravenna. Several pieces of the pottery have already been purchased by the Metropolitan Museum of Art. There will also be ancient Chinese sculpture and metal work. Another interesting feature of the exhibition will be a collection of seals and cylinders dating from 5,000 B. C. up to the Persian period.

From the 1st to the 14th portraits by Flora Lion will be on view at the Ehrich Galleries, 707 Fifth Avenue, while from the 15th to the 30th there will be a special Christmas exhibition of old masters.

An interesting feature of the exhibitions to be held this year at the Grand Central Galleries, Grand Central Terminal, will be the groups of works to be shown from time to time by European artists. These special exhibitions will in no way interfere with the exposition of the works by the members of the Grand Central Galleries. Only work by living American artists will be for sale. The other exhibitions are planned in the nature of an educational feature, giving the visitor the advantage of seeing the European productions in juxtaposition to American art. This month may be seen the work of the well-known French sculptor Bourdelle. Some seventy pieces will be on view.

At the Metropolitan Museum of Art, Fifth Avenue and 82nd Street, the Memorial Exhibition of George Bellows will continue on view until the 22nd. In one of the print galleries renaissance wood cuts will be shown. In gallery H, 11 Chinese paintings owned by the Museum but not permanently exhibited, may be seen this month.

At the Kennedy Galleries, 693 Fifth Avenue, there is on view this month a special exhibition of D. Y. Cameron's etchings. There is also on view a new plate by Hedley Fitten, "Pont d'Avignon." The dark arches of the bridge flanking the white tower makes an effective arrangement.

Scott and Fowles, 667 Fifth Avenue, will have English portraits of the XVIIIth century and bronzes by Rodin.

The paintings of Emma Ciardi on view at the Howard Young Galleries, 634 Fifth Avenue, include many new canvases never before shown.

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# THE AMERICAN MAGAZINE OF ART

NOVEMBER, 1925

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PAUL WAYLAND BARTLETT

IN HIS STUDIO

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# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

NOVEMBER, 1925

NUMBER 11

## BARTLETT

(1865-1925)

BY CHARLES V. WHEELER

**D**OGMATICALLY we may assert that imagination and skill in craftsmanship have always been recognized in their artistic results, and it is inevitable that those higher branches of stone-cutting, great architecture and sculpture, flourished when a group of men of genius were alive together.

In fact, it may be held that the epochs of consummate art in history have invariably combined three elements, by no means accidental but fundamental, namely: The functioning person or group having authority, inclination and means to construct monuments; also and concomitantly, a preparation—through patient development—during some period of time preceding such epoch, which then culminated in a development of capacity for great work; and, lastly, mayhap but a single heir to all this preparative period, a genius of directive force and character, at hand at the psychological moment to complete the triad which always produced great and lasting monuments.

This phenomenon has occurred less than ten times in the last two thousand years.

It would seem that prehistoric man, when not engaged in heaving rocks as missiles, was cutting stone. The very word "pre-historic" implies lack of contemporary culture in carving stone since we get our earliest history from stone carvings. Prehistoric man indeed cut stone most beautifully, but he failed to cut historical data. Through the transitional period sculptors carved historical inscriptions to accompany figure

compositions in low relief until their single figures and groups slowly emerged through high relief into the detached or "round." Gradually the inscriptions were limited to mere titles, and sculptured action and expression were relied upon to tell the story. When a competent sculptor has completed a statue of some great man of former days he has imperishably placed therein as much study of character, times and manners as would suffice a Carlyle or a Macaulay as preliminary to writing their own burning words, and the sculptor's results are no less convincing.

For over a thousand years along the River Nile the ancient Pharaohs invested the revenues from their fertile lands and their military pillaging in the building of ponderous temples to enshrine their gods, and even today we can follow in appreciation their very characteristic preparatory period and we know well the names of the functioning rulers of the valley but—the names of the culminal artists—may they have been writ on the water of the river?

Ernest A. Gardner says of Greece: "Had Myron and Phidias been born a century earlier, they could no more have produced these works (i.e., 'the bold yet symmetrical contortions of the Discobolus, or the exquisite grace of the Fates in the Parthenon pediment') than if they had lived at the present day." Thus emphasizing the fact that the great period of Greek art covered only about thirty years of the fifth century,





STATUE OF LAFAYETTE

PAUL WAYLAND BARTLETT

COURT OF THE LOUVRE, PARIS

B. C., during which time the Parthenon at Athens was completed at the expense of the national war chest resources.

So it has gone until our time with stout-hearted France as the chief center of inspira-

tion since Italy's art decadence dating generally from the end of the 17th century.

Here in America we are now confronted architecturally with novel building methods and new circumstances of civic convenience,

and our sculpture has been almost confined to the production of the *morceau* or detached example of monumental effect rather than the combination of architecture and sculpture, and even these conditions have persisted but a short time. In France alone has the association of architecture and sculpture been studied in modern times and, since the days of King Henry IV, Paris has been generous in adorning herself with treasures in marble and bronze, and generous, too, in instructing the student pilgrims from other lands. France has recognized the universal and catholic appeal of art. A modern artist can hardly fail to acknowledge indebtedness to those Gallic bearers of the blazing torch of the traditions of the past. Out of France has come, as well, all the extreme experimental modes of our day. How the present devastated and distracted France will be able to carry on in the future will be influenced largely by her means of adjusting her national life to post-war conditions.

Paul Bartlett (whose death occurred in Paris in September all too soon) came forward at the time when that immense impetus was given our arts by the Columbian World's Fair in 1893 at Chicago. This creation of almost dream-like beauty resulted in a spiritual awakening and a nation-wide employment for architects, sculptors and painters through national, state, municipal and private commissions, until we had a national aspiration for art. The World War halted this forward movement and we are prompted to ask: "Is it only a halt?" We seem to be dangling at loose ends. Apparently we have two of the component elements of a great epoch of art, that is—the culmination of preparative development and the primed genius of a few heirs of the surging impulse—but the motivating force must assert itself promptly or the cycle will be lost through inertia.

We have grown quite accustomed in these recent times to notice the success of architects, sculptors and painters, whose works we recognize and whose names are household words. This is as it should be hereafter.

If it be accepted as axiomatic that art in the round is the greatest art, surely it must be allowed that Paul Wayland Bartlett was one of the rare leaders.

Bartlett was born in Connecticut in 1865, the son of a sculptor. Instructed by Emmanuel Frémiet in Paris, his work was accepted by the Salon at the precocious age of fourteen; then he entered the *Ecole des Beaux Arts* under Cavalier, and finished his studies under Rodin. Always an earnest student and persistent worker, the youthful flare of his imagination, followed by the training that skilled him in craftsmanship, led him onward and upward to the position he held at the time of his death—one of the foremost sculptors of our day.

France, with claims to recognition as authority, elected him a member of the "Institut de France," to which distinguished honor but one American architect, sculptor and painter is eligible at one time. In the words of Pierre Darius, editor of the Parisian revue of arts and letters, *La Peinture*, in commenting on the conferring upon Bartlett of the decoration of Commander of the Legion d'Honneur at Metz last year: "*Paul Bartlett est un grand sculpteur!*"

Many of us remember with admiration his sculpture upon the all too transient Arc de Triomphe spanning Fifth Avenue at Madison Square, New York, through which General Pershing and our returning troops marched in the Victory Parade of September 10, 1919. That arch, the work of several hands, seemed to many worthy of permanent reproduction in Washington, say at the entrance to Arlington by way of the new Memorial Bridge, or at the head of Sixteenth Street. But before that were attempted, we had thought that another more important adornment for the nation's capital which had been partly executed by Bartlett might be completed. This was adornment of the pediments of the eastern facade of the great Capitol building itself.

On this building Bartlett accomplished one of the most successful applications of sculpture to architecture of all time and in so doing placed a group of draped figures in Colonial or early National costume upon a building of eighteenth century classical architecture with great dignity and without incongruity. Others had thought that such figures must be rendered in the nude or draped in more or less classical togas.

The completed group of the pediment of the House of Representatives wing of the



THE GHOST DANCER

PAUL WAYLAND BARTLETT

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Capitol has no avenue leading to it on its axis, and the first point of view is *raking* either from the right or left. The same condition applies in the case of the Senate wing. Generally a pediment is on the axis of approach, as in the *Madeleine* in Paris, and the raking vistas are secondary to the sculptor. Bartlett appreciated the novel difficulty, in this instance, which called for invention, and he placed his figures in projecting and receding planes so that, from every point of view, each figure is distinct without confusion and the group masses with dignity.

Quoting Mitchell Carroll in *Art and Archaeology* of January, 1915, "The principle of the composition unfolds itself in a natural way. The central group of *Peace* protecting *Genius* is light in sculptural tone, while the transitional groups on the left and right are stronger in lights and shadows. The ox, and the cloth measured by the woman, afford two more lighter spots setting off the darker groups between. The remaining figures are rhythmical accessories. Thus the sculptor uses not only form but also the play of light and shade to bring out the central idea. This obvious use of light and





MICHAEL ANGELO

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THE SCULPTOR'S LAST WORK

shade in sculpture is characteristic of Mr. Bartlett's work."

The commission was given to Bartlett by Congress in 1909.

Bartlett was emphatically the heir of the best traditions of the decoration of architecture with sculpture. Character is said to be developed by trials and his character showed itself rare and discriminating. He demonstrated his ability to think in the large. A man does not have to be a giant to think in the large, but he certainly does have to be able to shake himself free from the very natural cramping influence of his long training at the drawing-board and the model-stand. Cellini characteristically thought in the little, and that is why his larger work assumes correct proportions only when reduced in scale to his goldsmith inspired size of mental conception and original model. It would seem that most sculptors have thought in the little, and only a few, and they the greatest, have thought in the large. François Rude was only a little man physically, but he projected his mentality in the large. Frémiet was the nephew and pupil of Rude and Bartlett the pupil of Frémiet.

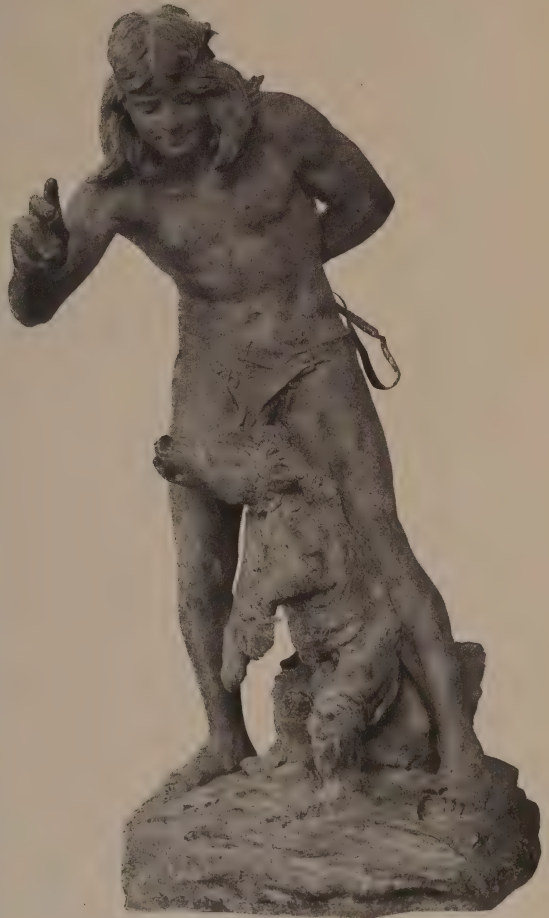
Bartlett was the Mercury-footed carrier of the exalted patriotic spirit breathing through the masterpieces of Rude and of Frémiet.

Those of us who have stood impressed before Rude's marble group of "Le Chant du Départ," in its high relief sculpture upon the panel of support of that great Arc de Triomphe de l'Étoile, or whilst sauntering along the rue de Rivoli have felt our hearts tighten with appreciative feeling as we caught sight of that golden equestrienne "Jeanne d'Arc," by Frémiet, we, I say, have felt the thrills of the national love there expressed and, thinking of the glories of our own country, have wished that sculpture could be as wonderfully enlisted here in America.

It was an exalted patriotic sentiment which guided Bartlett to buy for his own use that handsomest of studios of Paris, the one having its own beautiful garden within which Frédéric Auguste Bartholdi took his ease when not intensely engaged in the studio composition of our great Statue of Liberty Enlightening the World and also, perhaps, when devising the less important but graceful large bronze fountain in the

Washington Botanical Gardens, which monument was first erected at Philadelphia for the Centennial Exposition of 1876. Bartholdi was another who thought in the little.

And so it would seem that Paul Bartlett may be said to have inculcated his imagination with the knowledge and love of our national glories and to have done his best work when engaged in subjects associated therewith. He had not failed to learn from his teachers the art of expression in the large, both projectively and intellectually.



THE BEAR TAMER PAUL WAYLAND BARTLETT

METROPOLITAN MUSEUM OF ART, NEW YORK  
ONE OF THE SCULPTOR'S EARLIEST WORKS



PEDIMENT—U. S. CAPITOL

PAUL WAYLAND BARTLETT

CENTRAL GROUP SHOWING DEMOCRACY PROTECTING GENIUS

Look at Paul Bartlett's horsemen! His heroic draped figures and his architectural sculpture in full or partial relief, how convincing in their proportions and fitness of poise and gesture they seem!

London is to have Sir William Blackstone in the large and it will be placed within the Royal Law Courts, the statue being the gift of the American Bar Association. It was like listening to a tale of romance to hear

Bartlett tell of his eager quest for data to put him *en rapport* with his eighteenth century subject. Firstly there were exact measurements and drawings to be made of a certain life-sized statue in Oxford which showed that his mortal frame was not equal to his immortal fame. Then followed the study and photographing of certain portraits and engravings. There were the soporific readings of old tomes and opinions by and



about the celebrity; the exciting discovery and identification of a present day justice in the Court of Common Pleas as being like in figure and appearance to his distinguished predecessor and the ensuing study of this dignitary in his official robes and duties; the lucky purchase of the complete regalia, ermine robes, great wig and all, for one hundred pounds, of an old dealer in London—"worth five times the amount to buy new today." (The ancient object of the costume was to remove the wearer from everyday associations and informalities and place him in the semblance of an heroic or Jove-like eminence.) And there was an amusing offer of an enterprising bronze casting company to take the plaster model, which same had been hurriedly made and placed upon the selected site for dedicatory purposes last summer, and make the completed statue without the sculptor having to lift his little finger in the matter, to which offer went the astonishing reply that, in the sculptor's mind, the statue was "not even commenced," as the plaster model was "but an early step of quite unimportant character."

In this case, when we consider the conventional garbing and wiggling, what possible expression of action can be indicated by sculpture? There is no escaping that exaggeration of gown-submerged, overstuffed human figure with its formal encumbrance of artificial hair in rows of curls and even the hands quite inactive. Some possible feeling of action may be made by the sweeping lines of the drapery, the poise of the wig, the grip of the fingers upon a book, but the



TORSO

PAUL WAYLAND BARTLETT  
SMALL BRONZE

face of the figure remains the trial of the sculptor's success or failure. Here, as on a relief map of the human mind within the



SCULPIN—SMALL BRONZE

PAUL WAYLAND BARTLETT

RECENTLY EXHIBITED AT THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

limits of the inspired face must be placed the delineation of the character and fame of the subject. Taking advantage of the costume's historical attributes and the memories of the wise as well as the terrible men who have

pouring of the silver dimes and the hearts of the school children of America as their gift to France, the bronze Lafayette with up-lifted sword and wide spread stirrups, on his pawing charger, has been duplicated by the



TEMPORARY ARCH, FIFTH AVENUE, NEW YORK  
DESIGNED BY THOMAS HASTINGS, ARCHITECT  
SURMOUNTED BY SCULPTURAL GROUP BY PAUL WAYLAND BARTLETT

worn it, we seem to see in Bartlett's masterpiece a commanding expression of the eyes, a characteristic set of the well-nurtured jowl and a perk of the lips in gracious although slightly humorous dignity of control of a suppositious legal situation. The Judge is standing in full court. "Hats off, gentlemen!" "Hear-ye!" This appearance was not contrived by a thinker "in the small"!

Bartlett's sometime commission, the out-

sculptor in the town of Metz through the gift of the Knights of Columbus of America, and was to have been made once more by him for the State of Washington, to be erected in Seattle.

Among his commissions from the public is his forceful Michelangelo, (one of the greatest figures we own), and his Christopher Columbus, both of which are in the Library of Congress, and his Robert Morris now



FACADE, PUBLIC LIBRARY, NEW YORK. SHOWING ON ATTIC SIX ALLEGORICAL FIGURES

BY

PAUL WAYLAND BARTLETT

completed for Philadelphia but not yet erected. His seated Franklin in Waterbury, Connecticut, is triangular in composition as seen from the front and, in its location, the philosopher appears to be quietly resting in front of the Library, with the "Almanack of Poor Richard" in his hand, interestedly contemplating his dearly forseen American people, carrying on from the time he himself bravely charged his Leyden jar with unknown current from that sky wherein we now fly on wings and transmit endless and wireless waves of music, voice and code.

Paul Bartlett was in his prime when the great summons came. What he might have produced had he been spared longer we can only conjecture, basing our supposition on what he had done. He was a slow worker, a painstaking workman, not easily satisfied, striving invariably for perfection—a sincere, sensitive artist, one who has greatly enriched the world through his gift; one who, as a friend once remarked of him, could invariably be depended upon to give something better than was promised. He leaves a noble record of achievement.

The major portion of this article was prepared last June through the cooperation of Mr. Bartlett when he was in Washington. He, himself, selected from his private collection the photographs which are reproduced as illustrations. Little did we think at that time that he would not be here at the time of its publication. He was to have returned to this country to attend the dedication and unveiling of the Morris statue in Philadelphia, then announced to take place in October.

Reproductions of Mr. Bartlett's works have appeared in the *AMERICAN MAGAZINE OF ART* from time to time during the past ten or twelve years.

Mr. Bartlett was a member of the American Federation of Arts and one of the staunch friends of the movement which it represents. His death brings a sense not only of national but personal loss.—THE EDITOR.





MARIE ANTOINETTE'S LITTLE THEATRE. SHOWING RESTORATIONS IN PROGRESS

## THE ROCKEFELLER DONATION FOR THE RESTORATION OF VERSAILLES, FON- TAINBLEAU AND RHEIMS

BY WELLES BOSWORTH

**I**N THE spring of 1924 the art lovers of the whole world were thrilled by an announcement unique in the annals of civilization—a Mécenas had come forth, unsolicited, and offered a suffering nation a helping hand, to preserve its artistic heritage—an open, whole-hearted gift, with no self-seeking behind the outstretched hand.

If France takes pride in any one thing above another it is in her art. Versailles, the jeweled crown of her artistic achievements, was falling into ruin, to say nothing of Rheims and Fontainebleau. The state, already so hopelessly involved in reconstruction problems of finance and taxation, had done all that the majority could support in annual appropriations for what they call

“Public Instruction,” covering the preservation of a tremendous list of historic monuments. There was a mere pittance for Versailles compared with its needs, not enough, in fact, to keep the vast expanse of roof in reasonable repair. Dead trees were falling on statues and fountains. Dead branches not cleared off since the beginning of the war were endangering the public. The “Amis de Versailles” had made heroic efforts, only succeeding in raising enough to restore certain fountain statues. The roof over the ceiling by LeBrun in that matchless “Galerie des Glaces” was leaking more and more, and would gradually not only destroy the masterpiece but the moisture was creating a mushroom growth on the old

wooden beams, turning them to powder. One nearby roof in the main court of honor had fallen in, though this the government was rebuilding.

The little Theatre of Marie Antoinette, another masterpiece and model of what a theatre interior should ideally be, had been abandoned as unsafe for visitors. The roof had fallen. The cellar, filling with water, had rotted the floor supports. The painted canvas ceiling was hanging. Plaster was falling everywhere.

The "Grands Communs," near the Petit Trianon, presented to every visitor an aspect of indescribable misery and sad abandon.

Throughout the Domaine the iron grilles had rusted for lack of paint. Window sashes rotted for lack of putty. Stones were falling from the walls; everywhere one saw the need of pointing up the jointing.

At the Grand Trianon all these things were obvious, especially in the case of the red marble pilasters, loosened in many places from the walls.

Without prompt repair, these beautiful examples of the fine art of architecture, a just heritage for many future generations, would have reached a hopeless stage and would have gone the way of so many other glories of their time—pulled down by the dealer in second-hand building materials.

The quick eye and experienced mind of Mr. John D. Rockefeller, Junior, took in the situation during a visit there in 1923. He said in his letter to President Poincaré:

May 3, 1924.

MONSIEUR RAYMOND POINCARE,  
de l'Academie Francaise,  
President du Conseil des Ministres,  
Paris, France.

MY DEAR MR. PRESIDENT:

Returning to France last summer after an interval of seventeen years, I was impressed anew with the beauty of her art, the magnificence of her architecture, and the splendor of her parks and gardens. Many examples of these are not only national but international treasures, for which France is trustee; their influence on the art of the world will always be full of inspiration.

That some of these great national monuments should be showing the devastating effects of time, because current repairs could not be kept up during the war, and that others should still bear silent witness to the ravages of war, stirred in me feelings of deep regret. I realize that this situation is only temporary and will eventually right itself as the people of France are able to turn from other and more pressing tasks and resume that scrupulous maintenance of their public

monuments for which they have established so enviable a reputation. In the meantime, I should count it a privilege to be allowed to help toward that end, and shall be happy to contribute one million dollars, its expenditure to be entrusted to a small committee composed of Frenchmen and Americans.

It would be my thought that this money should be used for the reconstruction of the roof of Rheims Cathedral; for the reconditioning of the buildings, fountains and gardens of Versailles; and for the purpose of making repairs that are urgently needed in the palace and gardens of Fontainebleau.

I am moved to make this proposal, not only because of my admiration for these great outstanding products of art, the influence of which should be continued unimpaired through the centuries to the enrichment of the lives of succeeding generations, but also because of the admiration which I have for the people of France, their fine spirit, their high courage, and their devotion to home life.

With sentiments of high regard, I am, my dear Mr. President,

Very sincerely,

JOHN D. ROCKEFELLER, JR.

Needless to say President Poincaré promptly accepted the magnanimous offer and appointed at once a committee composed of Ambassador Jusserand, Gabriel Hanotaux of the Academie Francaise, M. Paliologue, President of the Amis de Versailles, Col. H. H. Harjes, Paris banker, and Welles Bosworth, architect.

M. Paul Leon, the Director of the Administration des Beaux Arts, assumed the work of executing the wishes of the committee through the regular channels of his organization and that of the Historic Monuments Commission. The resident architects of each building were given charge of the preparation of drawings and specifications. The work proceeded.

During the year that has passed great progress has been achieved.

The Little Theatre of Marie Antoinette has been saved. A new roof has been built, walls restuccoed, new drainage provided to keep the building dry. A special and interesting system of drying out damp walls, called the Knappen system, has been installed. It consists of triangular tubes of terra cotta inserted horizontally through the walls near the ground which permit gases, that rise through damp stone work, to escape. The theatre pit has been rebuilt as it originally stood, and not as altered by that ill-advised King Louis Philippe.



BUILDINGS, MAIN COURT OF HONOR, PALACE OF VERSAILLES. SHOWING RESTORATIONS IN PROGRESS

Vestiges of the original wall coloring were discovered. It is a beautiful Nattier blue, quite in harmony with the refined taste of Queen Marie Antoinette. It had been changed to red by Louis Philippe. The blue is to be replaced, making the general scheme blue, and white, and gold.

This theatre still possesses a stage setting used by Marie Antoinette and the only one of that period in existence.

The Grands Communs exterior walls and roof are now intact. The Grand Trianon is in process of complete restoration of roof and masonry. The Petit Trianon window sashes have been restored, iron work repainted and leaky roof repaired, though this building luckily needed but little done, having been restored in 1890.

But the greatest work has been done on the buildings at the sides of the main Court of Honor at the Palace. These wings of brick and stone are known as the "Aides des Ministres." They date from the time of Louis XIII and are fine examples of the rugged, virile architecture of that period.

The walls have been thoroughly renovated, the roof recovered, new stone dormers built, window sashes renewed, and all rejuvenated. They are occupied as dwellings for various pensioners and office-holders of the government. At present the roof of the Gabriel pavilion and those above the Galerie des Glaces are being covered with temporary protections during the rebuilding. Copper is to be used in place of the slate which was always too nearly horizontal to keep water out, under severe wind pressure. Mr. Rockefeller wisely specified his wish that before undertaking restorations of purely decorative features, such as statues and fountains in the park, the weather should be kept out of the buildings. Until this provision has been fulfilled, the committee is resisting appeals for the restoration of gardens and parks.

At Fontainebleau, the most seriously destructive defect was a huge valley along what appears from below to be the ridge of the roof over the main apartments. In some places it attained a depth of 17 feet,



and whenever snow filled the gutters and outlet drains the melting of it flooded the best part of the palace below.

During the war when man power was lacking to shovel out a heavy snow, and the late Gaston Redon, architect of the palace, was reproached by the government for the damage done, he caustically replied, "Ce n'est pas de ma faute, Messieurs; c'est la faute d'Henri Quatre."

It was Henri Quatre who built a new wing of apartments adjoining the old ones of Francois Premier, and failed to cover them by a homogeneous roof. Monsieur Victor Laloux, the architect at present in charge of the palace for the Historic Monuments Commission, at once recommended to the committee the prime importance of correcting this radical defect. It is now in process of execution but will require considerable time for preparation.

Various other works have been accomplished in the meantime. The Italian rock

work fountain at the head of the grand canal has been thoroughly put in condition. Four long flights of steps in the main garden have been rebuilt. The condition of one of them at the south had caused the great basin there to leak so that the water could no longer be retained. The fountain in the Garden of Diana has been restored. Various pedestals and statues have been renewed. The roofs of the palace were, generally speaking, in good condition. The famous horse-shoe stair in the Cour des Adieux is in need of restoration, and the committee is earnestly besought to restore the roof of the Ancient Comedie, burnt off in 1846, and an eyesore from the garden.

At Rheims the situation is very simple. The government had appropriated an annual budget for work on walls and general restoration but had abandoned hope of rebuilding the roof until the other work had been accomplished. At the rate permitted by appropriations, the roof could not have been



RHEIMS CATHEDRAL. SHOWING RESTORATION OF ROOF IN PROGRESS

approached for at least forty years. By that time living eyes would have become accustomed to the cathedral with a flat roof and no enthusiasm would probably exist to rebuild it. Mr. Rockefeller's gift for Rheims was specifically designated to restore the roof and the "fleche a l'ange." This fleche stood at the end of the apse roof. A larger fleche originally existed at the crossing but since its destruction by fire in 1843 had never been replaced. Records exist of its design, and the committee is urged to replace it instead of the mansard roof effect that covered its base before the war. Originally there was also a cresting removed when fallen into decay during the time of Louis Phillipe. Shall this be replaced? is another interesting question.

Monsieur Henri Devreux, the architect who did such valorous work to preserve the cathedral from hopeless destruction during the bombardments, is fortunately still in charge of this poem of Gothic architecture. He is a genius of construction and was

schooled from birth in the spirit of the building, his father having been the cathedral architect before him. His design for the truss work to support the new roof is unique. Like the best Gothic construction it is also a work of art. Literally, it consists of a chain work of armored concrete links pinned together; so light it is, that each link can be handled by one man, and so uniform that the links can be made in quantities like bricks in a wall, light in weight, fireproof, and yet rigid and strong. The complete truss is 60 feet in height and 45 feet wide.

Man power in Rheims, where such phenomenal reconstruction work has been accomplished since the war, is lacking; but five sections of the roof trusses have already been erected.

Needless to add, everywhere in France this generous and disinterested gift of Mr. Rockefeller has warmed the hearts of a disheartened, overburdened people, and, as one of them so aptly put it, "has given the whole world faith that altruism is not a myth."



ENTRANCE TO MONASTERY LA VERNA

ONORATO CARLANDI (ITALIAN)

SHOWN IN THE THIRD ROMAN BIENNIAL





THE HEIRS

ALESSANDRO POMI (ITALIAN)

SHOWN IN THE THIRD ROMAN BIENNIAL

## THE THIRD ROMAN BIENNIAL

BY HELEN GERARD

THE Third Biennial International had a long and somewhat anticipated season, having opened early in the spring, although the second only closed some eight or nine months before. The reasons for this were to definitely fix the exhibition for a long run when the Venetian International is not on (last year it overlapped) and to make the most of the Holy Year.

The Holy Year was indeed formally recognized by a large separate section called an "Exhibition of Modern Christian Art," which gave rise naturally to the usual platitudes upon the inevitable profanity of all in the name of art which is not art and the sacredness of all that is of the true caliber. At any rate the uniform character of the subjects usually scattered through all exhibitions, but here gathered into one department was enough to give it a distinctive place apart from the general contributions to the exhibition.

The interesting stamped cotton wall hangings which especially decorated this department were from designs made by Prof. Adolfo Villani, the General Secretary and well known Roman painter, exhibiting also in the department of painting.

Many well-known names were in this section, which comprised fifty odd paintings and a few sculptures, some work in black and white and purely decorative contributions. Italy was represented by about twenty paintings, ten sculptures, some dozen black and whites and half a dozen decorative specimens. A showing of about the same size came from Germany, and others perhaps twice as large were from France and from Hungary. But you could count almost upon your two hands everything from all the four countries which, from a purely artistic point of view, would call you back for a second look. In sculpture, works by Wildt, by Selva and Cataldi were such



as add to the value of every great Italian exhibition. Among the German mediocrities stood out Anton Rauch's painting, the "Sacred Family," partly because Joseph appeared to be smoking a pipe. Two good etchings were by the same hand. France sent a great deal by Maurice Denis, who had, quite naturally, charge of the section. In the Hungarian black-and-white contribution, however, a "Triptitch of Golgottia" by Emanuel Bela and "Crucifixion" by Colomanno Istokovits insured those names to memory.

So much for the "sacred" section, for which it was openly confessed the Third Roman exhibition in general had been more or less sacrificed, not alone in the setting apart for it of as many as twelve of the halls of the great Exhibition Palace on the Via Nazionale, but also in the amount of special preliminary attention it required and the evident haste to open the exhibition for the early pilgrims and caravans. They, however, were otherwise occupied, what few there were of them, and mostly left these examples of the modern fine arts to the generous supply of guardians and carabinieri, government police in their decorative Napoleonic costume.

The "profane" exhibition had, as usual, its greatest interest in the Italian section this year with the novelties of several special shows by medalists, architects and the futurists so vigorously denied elsewhere. Their creator and advocate, F. T. Marinetti, had seven pages and a turn of the catalogue, instead of being obliged, in the name of his art, to interrupt opening ceremonies with demonstrations to be calmed only by the carabinieri, as at Venice last year.

Not competent in the matter of futuristic expression, I pass by the 53 examples by the seven living exponents considered worthy of representation; and the 20 paintings and 40 black and whites of the Umberto Boccioni memorial show (with eulogistic obituary by Marinetti), one of the paintings being illustrated upside down in the catalogue.

The three halls given to architectural projections, representing from one to fifteen general plans, details, etc., of less than a score of Italian architects were undoubtedly of interest to competent observers, but made little or no appeal to the picture and sculpture lover.

The medallion show, on the contrary, was a just contribution to a branch of the fine arts cultivated by many great masters of the past, and in nearly every country of modern times disregarded with a negligence that amounts to artistic crime in view of the educative value of noble subjects and perfected execution in the coined money always in the hands of the public, to say nothing of the sentiment with which commemorative medals are cherished. From the fact that King Victor Emmanuel is perhaps the foremost numismatist in the world, Italy no doubt felt the influence of his profound, although unostentatious, interest in the medallist's art.

The one-man shows in the Italian department were led off by over a hundred works in oil, tempera, water color and drawings by Onorato Carlandi, who died last year at the age of sixty-one. Many of the subjects were English.

Other sizable *mostre individuali* included figure paintings by Arturo Martini and landscapes, marines, interiors, figures, etc., by Carlo Carra.

There were also two retrospective shows, one by Vicenzo Cabianca, native of Verona, the other by members of the Posillipo School recalling the so-called great days of the Neapolitans, when the Dutchman, Anthony Pitloo, transplanted from France to Italy a little of that inspiration which led to the establishment of the modern landscape school. This collection comprised some of Mancini's early work. Fortuny, who was at one time a member of this colony, was not represented. It was a little sad to see what greatness they had, and now so despised.

Of the Italian painters exhibiting small groups and individual paintings nothing surpassed the eight canvases of Primo Conti, one of the winners of the Ussi prize last winter.

The Florentine, Plinio Nomellini, had a group of seven oils and water colors mostly of Capri, strong in color and of sure technique. Nor does the charm of Amadeo Bocchi grow less as the years carry him out of the grade of the very young Roman men in which he made a striking mark not long ago. Paolo Ferretti, another Roman of mature and charming painting, had four landscapes in his own manner, which is always sincere, convincing, and full of love of his Sorrento, his Viterbo, his Lazio.



BARON VON HABERMANN

CONRAD HOMMEL (BAVARIAN)

SHOWN IN THE THIRD ROMAN BIENNIAL

The Italian sculpture, among much that seems to lack all reason for existence, was still redeemed by Adolf Wildt, whose hollow bronze "Crusader" for magnificent simplicity and style, for strength, beauty and finish was quite beyond description, as was the too-low browed marble mask of the President of the Council, Mussolini.

Among little other good sculpture was the unusual show of twenty-one pieces by Sirio Tafari, animals and birds, revealing an extraordinary understanding of these subjects, a true gift for sculptural composition through profound technical ability. A char-

acteristic specimen of this remarkable interpretation and skill was the "Macaco."

The Austrian section numbered about seventy paintings, drawings, wood cuts, etc., and less than twenty pieces of sculpture, a good deal of popular work in the latter section by Ambrosini in portraits of Mussolini, Nietzsche, August Strindberg, Robert Phillipi, whose half-dozen paintings were notable for a frank use of El Greco's methods of composition. A small memorial show of black and colored pencil drawings by Egon Schiele revealed plenty of very cleverly used ability upon which the public must be

more unanimous than upon the small exhibition of work by Gustav Klimt. Mopp's tempera painting, the "Orchestra," was an interesting group of familiar seeming faces appearing through half-cubistic confusion.

Switzerland, in carrying on the systematic representation of the distinctive modern art of that country last year so well set forth upon the foundations laid in sculpture by Haller and in painting by Hodler, and a few others, this year presented four pieces of sculpture by Hubacher and half a dozen or so canvases by the four painters Barrand, Berger, Giacometti (decorative), and Vallet, good, sincere, with subject interest.

France sent twenty-six paintings by Emile Corot as her contribution to the "profane" works of this exhibition. These were entirely paintings done in Italy, to which he made his first journey when twenty-nine years old. In his charming article in the catalogue Francesco Laperi says, "As I stand before the works painted by him in Italy, I come back to the country of their origin for the first time, after the lapse of a

century." I have pleasure in repeating Corot's words, "If painting is a madness, it is a sweet madness which men should not only pardon but seek after."

No foreigners excited more sympathy or offered a better looking room than reconstructed Poland's "Rytm Group." Special mention may be made of two paintings by Casimiro Kwiatkowski which had "an old master quality much to be desired by modern masters"; and by Taddeo Pruszkowski's three-figure pieces and a still life, charming in design.

The Germans, as last year, had the best selected collection in the exhibition, logically carrying on their systematic exposition of their growth in modern art. Besides a large memorial show of portraits by Franz von Lenbach, another hall offers nearly 150 well-selected examples of the paintings of the right and left wings of the Munich School, that is, from the *Kunstlergenossenschaft* and the new secession; but, as the excellent article by Richard Braungart points out in the catalogue, to give a clear



THE MACACO

SIRIO TAFANARI (ITALIAN)

SHOWN IN THE THIRD ROMAN BIENNIAL





WIFE OF A CANTON MERCHANT

PRIMO CONTI (ITALIAN)

SHOWN IN THE THIRD ROMAN BIENNIAL

idea of the best that is being done by the Bavarian painters, the largest number of works must be chosen among the Secessionists, led from the beginning of the impressionist movement in 1893 by Franx von Stuck, who is not impressionist but decorator and almost stands alone, by Hugo von Habermann and Heinrich von Zugel, speaking only of the men still living.

The Anglo-Saxons have been ludicrously "paid back" for their altogether justifiable lack of interest in this exhibition by two large personal shows of works, the one as little typical of the present status of black-

and-white art in England as was the other of American drawing, painting and sculpture, both the work of men who have lived much outside of their own countries. England is popularly supposed to be "represented" by what is for the most part—"King Lear" and perhaps a few others excepted—a dull wall papering of no less than 83 wood cuts of varying grades of technique by Gordon Craig.

The art of our own country, likewise, was supposed to be reflected in two pieces of sculpture, twenty odd paintings and even more drawings—mostly of subjects found in

the Far East—the work of Maurice Stern, who has, I am told, been living in Italy for many years.

A few pieces of good sculpture were exhibited by Americans resident in Rome, some of their names partly hidden from compatriot eyes by being italianized in the catalogue, as, for instance, that of Guglielmo Brand, who shows three interesting greyhounds in bronze.

A characteristic personal show of an up-to-date New York draughtsman was invited in the collection of Howard Leigh, including, in part, Paris, Rouen, New York and New England architectural subjects and the "French Battlefields," 49 large lithographs which have already been sealed by the approval of purchase by the French Government, the New York and Boston Public Libraries, the Chicago Institute and other great public collections. The exhibition opened, however, with but two of Leigh's numbers, a surprise in store for several other exhibitors who were informally allowed to understand they were sacrificed by the unexpectedly large responses to the call for the exhibits of modern Christian art.

It has been said that in view of the utter unsatisfactoriness of the American display at the 2nd Roman, an extra and early effort was made this year to secure a representative collection. Some papers announced that



THE CRUSADER ADOLF WILDT (ITALIAN)  
SHOWN IN THE THIRD ROMAN BIENNIAL

Signor Guido Guido of Rome, editor of the Italian art weekly, *La Fiamma*, visited our large cities for that express purpose, a statement quite without foundation of any sort.

## THE HANDICRAFTS<sup>1</sup>

BY HUGER ELLIOTT

*Director of Educational Work, Metropolitan Museum of Art*

YOU RECALL, I am sure, that subtle Chinese story—so charmingly retold for us by Lafcadio Hearn—of the potter whose work was of such surpassing excellence that his fame spread abroad through the land and the Emperor himself, the Son of Heaven, deigned to admire his handiwork. But his majesty, though pleased with the beauty of the lustrous glazes and glowing colors, needs must desire more. So he commanded that a vase be wrought which should have a sur-

face as of living flesh—which would tremble at a word; horripilate at a thought.

In vain the potter strove to fulfill the imperial behest; month after month he toiled to fashion a living vase, but without success. And he prayed to the God of the Fire that aid might be given him. At last in the roaring of flame the god spoke, saying, "Thy soul for the soul of thy vase."

And the potter again prepared his materials, fashioning a wondrous vase; then as

<sup>1</sup> An address delivered at the 16th Annual Convention of The American Federation of Arts, Cleveland, Ohio, May 13-16, 1925.

the fires leapt about his handiwork, flung himself into the flames. When at length the kiln might be opened no trace was found of the master; but within the kiln stood a vase perfect in form and color, a vase which trembled at a word, which horripilated at a thought.

Thus delightfully—and, it must be admitted, with a somewhat drastic example—did the Chinese testify to their belief that a man must put himself into his work; a truth felt by all races and in most ages, with the possible exception of the nineteenth century in Europe and the United States.

The most wonderful thing we know is life. This precious thing we look for in Greek marbles and in Chinese ceramics, in Venetian velvets and in French Gothic cathedrals. When we find it we say, "Here has been creation; here the soul of a man has entered his work; truly, this is a work of art."

This desire for life, our most deeply rooted instinct, will assure for us, for all time, objects made by the hand of man. It is a need which the machine can never fill. Wonderful, indeed, are the things which man has made with the aid of machinery, but a soul the machine cannot transmit. We crave in the objects we see and touch the personality of the maker; the tiny spark of the divine which the creator of beauty infuses into his handiwork and to which the divine spark within us responds.

Is it too far-fetched to say that we treasure hand-made things because they bear the stamp of personality? I do not believe that it is. What other quality is there to treasure? Beauty? What is true beauty but personality? There are, of course, collectors who value an object because of its rarity; they say. This was made by so and so; whether beautifully made does not seem to matter. Men collect pictures or rugs or porcelains because of the names of the makers or because of some archaeological interest they may have—but the work of art which really grips us is that into which a man has put his soul.

It is not necessary for me to dwell on this theme. One has but to look at a crude hand-wrought willow-pattern plate and at a printed imitation of it to know where beauty dwells. But, one may say, suppose a fine example of the willow-pattern be carefully copied and printed, will the "soul"

of which you make so much be lost? Will you be able to tell the imitation from the real?

In these days of machine-made marvels I hesitate to say that I could detect the imitation; if I could not, my contention is greatly weakened. I am free to confess that in certain reproductions in color of masterpieces of painting, copies with no thought of deception, enough of the soul of the original carries over into the copy for me to value the reproduction far above many an original painting which, to me, seems a soulless performance. But the deep-rooted instinct in man which demands, without knowing why, the personal touch, leads the unenlightened to speak admiringly of the "hand-painted" picture, the value of the product not dwelling in its color or composition but in the fact that it was made by hand. That the reasoning is far astray does not alter the fact that the speaker, instinctively, is looking for the indwelling spark of life given only by the human touch.

That the manufacturers recognize this instinctive desire is shown in the attempts made to produce by means of machinery objects which will seem to be hand-made. One of the most flagrant examples is found in silverware where the machine stamps upon the metal the supposed hammer-marks of the silversmith. The designers of these absurdities of course make their first mistake in not realizing that the skilled craftsman would never regard as finished a piece of silver on which the marks of the hammer show; and they fail to grasp the obvious fact that the imitating by machinery of hand-made hammer-marks is against every dictate of reason. A parallel case is the weaving of fabrics which come from the loom with seeming worn spots woven in them—"antiques" produced to order. "The public is paying absurd prices for objects which show signs of age," thus reason the manufacturers; "let me therefore meet the demand." And they do not realize what is really sought. I heard recently of a sign which reads "Ye Olde Chope Suey House." Here again we have the striving to give the personal touch. The illogical writer of that sign felt in some dim and most confused fashion that certain ancient English inns whose names begin with "Ye Olde" owe much of their charm to the associations



which cling to them—to the personalities of those who frequented them. Why, therefore, should he not capture for his restaurant some of the glamor which dwells in a name suggesting figures of romance—the same reasoning which gives us machine-made “hand-beaten” silver and freshly woven “worn” fabrics.

My theme is not the illogical procedure of these producers; I merely mention them to emphasize the fact that so general is the desire for the touch of life that to obtain it men have gone to strange extremes.

The machine is here to stay; of that there can be no doubt. And in the last twenty-five years our designers have made great progress in devising for the machine forms which may appropriately be made by it. They have learned its limitations. As can be realized when one studies the industrial exhibitions held, in late years, at the Metropolitan Museum, we are producing in quantities, articles which, although they may lack the personal touch, have, nevertheless, charm of form and color—quite definite aesthetic appeal.

The mechanical reproduction of music has not decreased the attendance at concerts; it has had the opposite effect. Larger numbers of people have learned to appreciate good music and desire that personal interpretation which only the master can give. By the same token the increasing excellence of machine-made articles of daily use helps the craftsman by raising the general standards of design and technique. Those of you who are on juries of arts and crafts societies recall how often objects are rejected with the words—“One can get that, better made, at Wanamaker’s.” The slowly increasing number of people who desire the article which has individuality and find it in our craft shops are having their taste improved; when they purchase hand-wrought things demand that these wares be well made. Higher standards in machine-made objects mean better things made by hand.

The cheapening of articles through quantity production has increased the financial difficulties of the craftsman but will help him in the end.

The hope for the handicrafts, in the final analysis, lies in the inborn desire of men to create. There will always be those whose urge to produce is great enough to make them

content with small returns for the time expended. And the number will increase. We have been passing through a curious phase of artistic development—a period when the art of the sculptor and the painter was exalted out of all reason, and designers were looked upon by those who practised the “fine arts” as persons occupying an inferior position. There are still some fledgling painters who hold this view. But we are beginning to see the danger as well as the folly of this attitude. Soon all who have artistic instincts will be given instruction in design and in the crafts; instead of a multitude of mediocre painters we shall have craft-workers, some of whom may develop into painters; our schools of art will be places where those whose urge to create beautiful things is deep will be led to develop their gifts in the direction of the greatest usefulness.

The craftsman will always be with us. He will never make a fortune, but if he have taste and skill he can make a living. And he will have the joy of creating things of beauty, of putting himself into his work; and greater pleasure than that no one can ask.

### THREE NEW LECTURES

The American Federation of Arts has been fortunate in securing three new illustrated lectures for circulation this season. The first of these is on “The Art of Sargent” and is by Herbert R. Cross, Professor of Art at the University of Michigan. This is illustrated by sixty-one beautiful lantern slides which were selected and made under Professor Cross’ careful supervision. This is not only a most interesting subject but a very timely one. The second lecture is on Titian, and is likewise profusely illustrated. It was prepared by Mrs. M. E. Woodward, of Washington, D. C., who has spent much time abroad studying the works of the Old Masters and is therefore one who speaks with authority on the subject. The third lecture is on the new American Wing of the Metropolitan Museum of Art, by Mr. Charles O. Cornelius, Assistant Curator of Collections of American Art at the Museum. The new lecture circular for the season of 1925–26 is now ready for distribution and will be sent to those desiring it upon application to the Secretary of the American Federation of Arts.



STILL LIFE, PHOTOGRAPH BY CLARA E. SIPPRELL

## CLARA E. SIPPRELL, PICTORIAL PHOTOGRAPHER

### A NOTE ON HER WORK

BY LEILA MECHLIN

**T**HERE are perhaps few experiences more gratifying than to find an exhibition which one has visited with flagging interest of such unusual merit that it awakens real enthusiasm. This experience I had in connection with an exhibition of pictorial photographs by Clara E. Sipprell held at the Washington Arts Club a year or more ago. I was told it was good, and had been urged to see it by persons in whose judgment I had confidence, yet little, I must confess, did I anticipate the pleasure I should find therein. With lagging feet and reluctant spirit I went, but directly I was in the presence of her work the mood changed; here was not only photography but art, and art of a very unusual type.

How few there are, comparatively, who have learned to use the camera as a medium

of artistic expression. I have no idea how many kodaks are sold every year, but I have no doubt that the number is enormous and that among all those snapped and snapped again only the smallest few bring forth pictures which have any claim to artistic merit. What, some may say, is the distinguishing mark? Are not all pictures pictorial? Ah, yes; but every picture is by no means a work of art. The artist considers composition, values, the relation of light and shade, harmony and contrast, rhythm of line; he or she knows precisely where to place the emphasis, what to say and what to leave unsaid—the uninitiated leaves all to chance.

Miss Sipprell is an artist. The medium she has chosen, photography, is by no means the simplest. Perpetually the pictorial



MRS. THEODORE ROOSEVELT, PHOTOGRAPH BY CLARA E. SIPPRELL

photographer is brought upstanding by hard and fast facts. The brush, the pencil, the etching needle are free agents; with them liberties may be taken, but the camera relentlessly records things as they are. The pictorial photographer deals, therefore, with stubborn reality and must call to her aid light and air to mitigate mechanical exactitude. The painter, too, deals with these elements.

The readers of this magazine have lately

become acquainted with Miss Sipprell's work through her pictures of Serbia published in the August number as illustrations to the fascinating travel article on that country by Irina Khrabroff; together with her admirable portrait of Mestrovic which appeared as the frontispiece. The illustrations were landscape and architectural themes and were peculiarly artistic and picturesque—excellent compositions admirably interpreted. At this time and here-





SERBIAN SHOEMAKER, PHOTOGRAPH BY CLARA E. SIPPRELL

with we are reproducing, through her kind permission, a number of her pictorial photographs of other subjects—figures, still life, portraits and a marine. She is perhaps better known as a maker of portraits than as a photographer in other fields. Her Mestrovic portrait was a fair sample. It was, as all will recall, a powerful impersonation, a study in character as well as in form, not what is commonly thought of as a photographic likeness.

This same quality of spirit is to be found in the three portraits on following pages—one of a very old man, a shoemaker in Serbia; another of Mrs. Theodore Roosevelt in an old-fashioned costume, she who as a little girl was painted with her doll by John W. Alexander; the third a portrait of a little girl sitting on the floor with her book and building-blocks in an open, sunny doorway. Each is a distinct interpretation of personality, subtly insistent with life. The picture



DAUGHTER OF MR. AND MRS. DUNCAN PHILLIPS, PHOTOGRAPH BY CLARA E. SIPPRELL

of the old man might well have been reproduced from a painting by Rembrandt, so nicely adjusted are the relations of light and shade, so significant the interpretation of old age. It is very simple and yet quite complete—the bent face, the high light on the bald head, the cast shadow, the illusion of atmosphere. The portrait of Mrs. Roosevelt likewise shows strong contrasts of light and shade. How beautiful is the shadow on the voluminous skirt, how charming the way the light falls on the waving hair, the left cheek and shoulder, how vital and yet how quiet is the attitude, how

picturesque and personal. The child's face is altogether in shadow and yet keenly expressive, full of childish interest, an instant's impression. The open book in the foreground has been made a factor in the decorative scheme, the arrangement of the building blocks at the side evidence clever composition.

Perhaps more usual is the little group of barefoot dancers out-of-doors, children and one older person, typifying the spirit of summer, but here, too, one notes excellent grouping—rhythmic line.

To many the still life group, the dark jar



GROUP OF DANCERS, PHOTOGRAPH BY CLARA E. SIPPRELL



PACIFIC SANDS, PHOTOGRAPH BY CLARA E. SIPPRELL



containing the ivy, the crystal ball on a polished table, the outline of a picture frame on the wall, may seem almost commonplace, but it is instead extremely notable for restraint and decorative arrangement.

It is this same keen understanding of decorative quality in the use of line and of tonal values which gives her picture of the sea, likewise illustrated, artistic importance. Here is a photograph which essentially, though in black and white, is colorful; instantly it brings to the observer's mind the whiteness of sand, the blueness of sky and sea. And how interestingly she has used the broken line of seaweed, the shadow of the wind-blown sand to tell the story. It is a beautiful scene beautifully interpreted. The ability to say nothing beautifully is an art in itself.

There is much discussion as to whether or not photography has aided or retarded the development of art, the progress of painting. There has undoubtedly been much misuse

of photography as a medium of expression. Some years ago there were many so-called pictorial photographers who seemed to think that an out-of-focus picture was "artistic," and that a print which was vague was "mysterious," "subtle," just as there were those who thought that the merit of craft work was irregularity, clumsiness, the stamp of the amateur, and as there are painters today who would have us believe that crudity is the earmark of genius. Invariably there are those who, being too indolent to master a craft, seek to attain results by taking short cuts which in reality lead nowhere. But there are fortunately those like Miss Sipprell who have recognized the possibilities of the camera as a medium of expression and, mastering the principles of art, have skillfully applied them. Thus the world has been enriched by a new and valuable medium and by interpretive works of sound merit and real distinction.

## MINIATURES OF GILBERT STUART

BY ALBERT ROSENTHAL

IT IS said to take a century to place a man in his position and to get a proper perspective on events. Gilbert Stuart died in Boston in 1828. In the nearly one hundred years that have elapsed his position as America's great portrait painter has been fully recognized, the likewise, he is considered a worthy colleague of his English contemporaries, Reynolds, Raeburn, West, Romney and Lawrence.

Public and private collections contain examples of Stuart's life size portraits in oil, and the numerous replica of his Washington portrait has made his name a household word in these United States.

We are now confronted with two miniatures recently brought from England from which we gather additional evidence of his genius and versatility; they show his ability to utilize the material necessary to this exceedingly difficult branch of portrait

painting—a certainty of touch and technique adapted to the ivory surface, the medium, water color, used in a manner the art demands, no evidence obtruding itself of the painter of life size oil portraits.

The miniatures portray the features of Mr. and Mrs. Gabriel Maningault of Charleston. The fine characters he had to depict would be sufficient inspiration to any artist and to Stuart evidently a continuing one. He has painted them in oil, life size (Albright Gallery, Buffalo), copied these paintings in miniature (Worcester Art Museum), and these miniatures from life, signed and dated on face "G. S. 1785" (Mrs. Gabriel Maningault) and (Mr. Gabriel Maningault) "Gilbert Stuart, 1785" on the back.\*

There are possibly but fifteen portraits known of Stuart signed and dated. When he was called to task for not generally signing his canvases he retorted brusquely, "They

\*It may be of interest to our readers to know that a notable loan collection of early American paintings, miniatures and silver is to be held in December at the National Museum, Washington, D. C., under the auspices of a special local loan exhibition committee headed by Mrs. Eustis, and the National Gallery of Art.



GABRIEL MANINGAULT BY GILBERT STUART  
OWNED BY MISS ELIZABETH WHITE

are signed all over"; in this statement he was quite correct. In my opinion, no miniature painter, English or American, has equaled Stuart in the quality, texture and drawing of these portraits.

Miss Elizabeth White of Atlantic City, who has a collection of American and English miniatures unexcelled for its size in this country, could not resist their attraction, and we are exceedingly fortunate in having them for all time in this section of our country. Miss White generously loaned them to the Y. M. and Y. W. H. A. for their current exhibition of "Early American Artists and Their British Contemporaries," so that the whole community could enjoy them with her.

The Self-Portrait of Stuart (head  $2\frac{1}{4}$  inches in length on canvas 9 x 11 inches) was owned for generations by the Otis family of Boston, Massachusetts. Of Stuart there exists an early self-portrait in the Redwood Library, Newport, R. I.; John Neagle painted him, the original being in the Boston Museum, a replica at the Pennsylvania Academy of Fine Arts in Philadelphia. There is also a miniature by Sarah Goodridge; a

bust by Browere, from life mask; a pen and ink sketch which is reproduced in the "Life of Gilbert Stuart" by George C. Mason (Charles Scribners & Sons, 1879); a portrait by Charles Willson Peale and Rembrandt Peale and a miniature by Anson Dickinson, in the New York Historical Society.

Mrs. Otis wrote to Jane Stuart: "He painted a small sketch in oil of himself for my daughter, in London, after great persuasion, but could not be induced to finish it. Some years since I gave this head to the late Mrs. J. T. Otis, which she left to her son Harry, who died recently in some part of Europe."

This portrait came into the possession of the writer recently, from the Otis estate. The portrait is a splendid, spontaneous characterization of Stuart, a complete thing; knowing Stuart's disposition, one can visualize the irritation and impatience, and he was not over polite at any time, at the insistence of the dear lady who desired him to finish it. He, of all men, knew that any additional touch would completely destroy its spontaneous character.



MRS. GABRIEL MANINGAULT  
BY GILBERT STUART  
OWNED BY MISS ELIZABETH WHITE



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PENNSYLVANIA ACADEMY OF THE FINE ARTS

## A. F. A. TRAVELING EXHIBITIONS

SO MANY requests were received from the presidents of colleges for the special exhibitions offered by The American Federation of Arts this year that it was necessary to arrange for three separate groups of oil paintings and two collections of prints. One collection of paintings began its tour of twelve colleges at Brunswick, Maine, where the pictures were shown for two weeks at the Walker Art Gallery, Bowdoin College. The second group of paintings was sent at the same time to the University of Virginia for a two-week period. This second collec-

tion goes on a southern circuit. The third collection of paintings will be shown at seven or eight colleges in the great northwest—Washington, Oregon, California, Utah and Montana.

The first two exhibits of oil paintings were lent by the National Gallery of Art, The Grand Central Art Galleries, the Macbeth Galleries, the Milch Gallery and other generous owners. The paintings were most carefully selected, each one chosen for its intrinsic merit. In planning the groups care was taken to see that the pictures were



so related that they made a harmonious whole. The exhibitions show modern tendencies, and the paintings are all representative examples of the several artists' works. Notes on the pictures and the painters have been prepared to give the students a better understanding of the collections.

The first collection of Prints—reproductions in color of paintings by the Old Masters—started on circuit at the Russell Sage College, Troy, N. Y. It is now at the University of New Hampshire, Durham. The complete circuit will be announced later. The second group of prints started at State College, Pa., and was shown in its Museum of Fine Arts. The College of Wooster, Ohio, is showing the prints from October 26 to November 9.

The Federation is planning not only to cooperate with colleges throughout the country this season but is making arrangements to offer special exhibits to libraries. These will include a collection of beautiful photographs of Switzerland (rental fee \$15); an exhibition of Fine Printing assembled by Norman T. A. Munder, of Baltimore (rental fee \$10); and a collection of framed photographs of cathedrals in this country and abroad (rental fee \$15). These groups are all especially adapted to the use of libraries. The Federation will arrange the circuits so that the transportation will be reduced to the minimum.

The Supervisor of Art Education for the State of Connecticut has requested the use of one or more of the traveling exhibits to show in the normal and training schools during the present year. Last season the Federation sent a collection of "Pictures for Schoolroom Decoration" to twelve schools throughout the State of Connecticut, and the exhibition was so successful that it is hoped to make a similar arrangement again.

Among the new exhibitions now on the road are The Group Exhibition, comprising portraits by Wayman Adams, flower paintings by Maud M. Mason and ten landscapes by prominent American artists; and a collection of thirty-five paintings by Cleveland artists. These two collections were shown recently at the Tennessee State Fair, with a group of paintings by Tennessee artists and exhibits of sculpture, miniatures, and school art. A most attractive catalogue was issued by the Fair, showing what excellent work the Home and Educational

Department is doing in the fine arts. This little folder in itself was an example of art in printing.

The Philadelphia Chapter, A. I. A., has assembled for the Federation a special Architectural Exhibition, consisting of one hundred and twenty-two exhibits. These consist chiefly of photographic enlargements, uniformly mounted, and supplemented by about thirty original water-color perspectives, several original line and colored elevations and plans, and many reproductions of pen and ink and pencil drawings. All in all the exhibition affords a fine display of some of the best residential architecture. There are still open dates on the circuit.

A method of presentation adding much to the interest of its exhibition is that evolved by the University of California at Berkeley for the Traveling Lace Collection circulated by the American Federation of Arts, which was assembled by the Needle and Bobbin Club of New York. This collection was placed on view at the university for the entire period of its summer session, June 20 to August 8, and in conjunction with it was shown a group of Medici Prints in color and other portraits of personages wearing laces similar to those in the collection. This lace collection includes old and modern examples of bobbin, needlepoint and filet, showing characteristic types of design, Italian, Flemish, Dutch, Danish, French, English and others of many periods.

An innovation in this year's annual exhibition of the California Society of Etchers, which was shown in San Francisco from August 31 to September 15, was a vote by associate members for the etching they preferred to receive. Artist members contributing to this exhibition were permitted to mark at will their plates "Not in Competition."

The plate of the etching receiving the highest number of votes was steel-faced for the Associate Membership Edition, and all proofs were so designated.

A Memorial Exhibition of the work of George Bellows was opened at the Metropolitan Museum on October 12 and will continue through November 2. This comprises about 60 oil paintings and 40 drawings and lithographs, the majority lent by museums and private collectors.

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## HAVE WE MADE GOOD?

"We," in this instance, refers to the teachers of art, primarily in the public schools of the United States. The question is asked and answered by C. Valentine Kirby, Director of Art for Pennsylvania, in a small pamphlet lately printed and distributed by Binney and Smith Company, makers of crayons, chalks and certain water color paints. It sets forth briefly the history of drawing and art instruction in our schools, and gives in its few pages many significant facts, also an excellent programme for further development.

Emphatically Mr. Kirby answers the question in the affirmative. It is his conviction that the teachers of art in our public schools have made good, and he marshals a goodly company of definite achievements to support his conclusion. He says: "As to the progress in art education compared with that of other subjects, I believe we have not only gone as far and done as much, but in

the main we have gone farther and accomplished more; and this with comparatively little and insufficient time, and against a sentiment that art is a 'frill' or possibly a 'step-child' in the educational family."

He then points out that other agencies have been exerting a marked influence on the taste of the American people. For instance, publications which have held up high standards for the selection and use of those things that have to do with dress and home. Advertising art, he says, has set before the mass of our people beautiful reproductions, which has tended likewise to improve the taste of the general public. It is his belief that the motion pictures at their best are serving the same end. He puts the merchandise display, our shops and shop windows, among these same helpful agencies. These, he claims, may be thought of as museums, very democratic, popular museums, for the people—silent but effective teachers. He mentions the American Federation of Arts, the Federated Women's Clubs, the Parent-Teachers' Associations and School Art Leagues as co-workers tending generally to raise the standard of American life. Last, because least used, perhaps, reaching a smaller number, he lists museums and galleries.

But he insists that the best medium of all for inculcating a love of art is the school-room, quoting Dr. Eliot.

The needs of today he states briefly as follows: Definite aims and objectives, education of educators, inspirational reference material—for there can be no art appreciation without art; the recognition of the real value of attractive schoolrooms, beautiful environment—a silent teacher; the upholding of high ideals.

Finally he makes the statement that the homes of the masses of our people are today the most tasteful in the world. In matters of dress, he says, there has come an emancipation from slavery to Parisian styles, and the development of American independence, and individual fitness and taste. There is a distinct growth of artistic quality in our manufactured products. He notes superiority in our advertising art and in the art displayed in our retail establishments, as well as in our manufactured goods.

As he makes a survey of the country he finds much that is reassuring and which

evidences to a love of art among the people generally. For instance, "last year a million people visited the Metropolitan Museum in New York, and another million visited the Art Institute of Chicago; we have art museums in seventy cities, others are being planned; our art schools are crowded; there are in many places Art Alliances, Art in Trades Clubs, Business Men's Art Clubs"—and so it goes.

This is certainly a stimulating outlook and one which should give real encouragement for continued effort.

## NOTES

### PRACTICAL HELP FOR PRACTICAL PEOPLE

The Metropolitan Museum of Art is offering "practical help for practical people."

It serves the producing art industries of New York in two ways: by contact with

factories, shops and designers; and by contact with trade journals that reach these groups. The Associate in Industrial Arts, Mr. Richard F. Bach, visits factories and workshops, and makes appointments with manufacturers and designers at the Museum. By keeping abreast of the practical requirements of production methods and the current demands of the markets in the art industries he seeks to meet manufacturers and designers on their own ground in the search for ideas, motives, designs, layouts. As a result, he frequently aids in preparation of new material from first conception to final product. The trade journals are provided with authoritative text and suggestions for editorial and other material, always selected or prepared with an eye to trade requirements; they are also kept informed as to all new arrangements of galleries, accessions, special exhibitions, etc., of interest to their respective trades. An annual exhibition is held to show how the trades use the Museum resources and services; the last of these, in 1923, contained 627 objects, the work of 161 firms and individuals. The objects shown are always representative of the best work produced in the various industries. Contact is maintained with an active list of about 500 firms and individuals and with about 150 trade journals.

Study Hours on Practical Subjects are conducted at the Museum by Grace Cornell,

Assistant Professor at Teachers College. These are planned to show people how to use the Museum collections and to give direct help in the problems of design and color which enter into either their special work or their everyday life.

ART IN PHILADELPHIA was unveiled at the new Philadelphia Art Alliance, there was unveiled at the new Walt Whitman Hotel in

Camden, N. J., on September 16, a mural decoration executed by Mr. Robert E. Johnston, the successful artist in a competition in charge of the Alliance and for which an award of one thousand dollars was made. The decoration, placed over a Georgian mantel in the main lounge of the hotel, illustrates, in a symbolic composition, selections from the poems of the city's famous resident, the outstanding feature being the figure of the "Good Gray Poet." These selections were suggested by Mrs. Horace Troubel, widow of Whitman's biographer and literary executor. An exhibition of the sketches submitted for the competition was to be viewed at the same time as the unveiling of the work accepted by the jury of three persons selected by the Art Alliance: Mr. Huger Elliott, ex-principal of the School of Industrial Art, Philadelphia, now director of education at the Metropolitan Museum, New York City; Mr. John F. Braun, President of the Philadelphia Art Alliance; Mr. George Harding, Instructor and mural painter at the Academy of Fine Arts, Philadelphia; and two by the Walt Whitman Hotel Corporation: Mr. Leroy Goodwin, President of the Camden Community Corporation, and Mr. W. K. Rishel, interior decorator of the Van Sciver Company. The interest aroused among those present at the stockholders' inspection resulted in contributions being received for four additional decorations, largely through the enterprise of Mr. J. David Stern, editor and publisher of *The Camden Courier* and chairman of the Art Committee of the hotel. As a result, Mr. William G. Kriehoff of Philadelphia has been asked to paint three lunettes for three of the doors of the ballroom and has selected a decorative portrait of Walt Whitman for the central panel flanked on the sides by a landscape and a marine subject illustrating quotations in illuminated text appearing in





WALT WHITMAN PANEL

ROBERT E. JOHNSTON

"IN A DREAM I SAW A CITY INVINCIBLE"

PRIZE MURAL PAINTING, WALT WHITMAN HOTEL, CAMDEN, N. J.

the remaining lunettes. Mrs. Hannah Cutler Groves was also selected by the Art Committee to execute a decoration consisting of a portrait of Whitman on his beloved ferry-boat. Mrs. Groves contributed a miniature of the poet to the hotel.

An important step in the direction of completion of Philadelphia's new art museum was recorded at the recent primary election when the voters indicated their approval of loan bills of several millions for municipal improvements, including among others a loan of a million and a half for the carrying on of the work of erection of the museum. It is expected by the Building Committee, headed by Mr. Eli Kirk Price, that at least the exterior of the structure will be completed in time for the Sesqui-Centennial in 1926. Part of the north wing is now utilized for an exhibition of the George W. Elkins collection of paintings. Meanwhile another art museum is rapidly nearing completion which Dr. Barnes is erecting at

Merion for the housing of his remarkable collection of modern art. No announcement has yet been made of the opening, but it will doubtless prove to be an interesting event in local art records.

#### A HIVE OF ACTIVITY

The Cleveland Museum of Art has issued a little booklet announcing the Free Illustrated Lectures to be given in the museum this coming season, 1925-26. This is an amazing record of educational activity and one which every art museum and association might well emulate. Not only does this museum provide instructive lectures by the foremost authoritative speakers outside of Cleveland, but also lectures covering the history of art, civic art and art appreciation. It also provides lecture-recitals and concerts, organ recitals, programmes by a string quartette, and talks on the great masters of music. There is also an engaging programme of

talks on Outdoor Art, particularly applicable to Cleveland, to be given by Henry Turner Bailey of the Cleveland School of Art. There are museum hours and entertainment of an appropriate sort provided for boys and girls. In short, again this museum promises to be for the next six months a veritable hive of activity.

The October Bulletin of the Cleveland Museum illustrates the Alexandrian Head of Aphrodite, which has lately been given to the Museum by that beneficent patron of art, to whom Cleveland already owes so much Mr. J. H. Wade.

SOUTHERN  
STATES ART  
LEAGUE'S  
EXHIBITION

Twenty-six of the thirty-one exhibitors in the 1925 Circuit Exhibition of the Southern States Art League, displayed in Memphis, Tenn., September 26 to October 3, and in Little Rock, Ark., October 7 to 14, are residents of the south, and twenty-three are natives, born south of Mason and Dixon's line. Most of the subjects painted are southern, though many of the artists have been spending the summer in the north or west. Many of these pictures were exhibited in the 1925 Annual Exhibition of the League in Atlanta last April.

The majority of the pictures are landscapes in oils. There are some notable water-colors, several portraits, and one etching.

Among the water-colors is "The Pond," by Ellsworth Woodward, of New Orleans, La., President of the League, who was also its first president in 1922-23 and was re-elected in 1923-24. He is a painter whose handling of water-colors displays an unusual vigor and breadth, rivaling if not surpassing his strong, brilliant work in oils. Mr. Woodward, who for more than a quarter of a century has been director of the School of Art in Newcomb College, Tulane University of Louisiana, and of the noted Newcomb Pottery, has been active in encouraging the development of art in the southern states since 1894.

James Chillman, First Vice-President of the Southern States Art League, also exhibits a water-color, which he calls "The Water Tower." Mr. Chillman is director of the Houston Museum of Art and teaches in Rice Institute, in the Department of Architecture.

Elizabeth O'Neill (Mrs. E. Pettigrew) Verner is the etcher who sends a study of "The Old Scotch Church" in her native city of Charleston, S. C. Mrs. Verner is one of the directors of the League. Her etchings were exhibited last year in the International Exhibition of the Chicago Society of Etchers in Chicago. One of her wood-block prints was shown by the California Print Makers in Los Angeles and was selected for a Rotary Exhibition.

Another Charleston artist, who is an adept at wood-block prints, contributes a water-color, "Cypresses and Palmettoes." This is Alice R. Huger Smith, who is represented in the Gibbes Art Gallery in Charleston and the Delgado Museum in New Orleans. She is a member of the Southern States Art League and the Carolina Art Association.

Camelia Whitehurst of Baltimore contributes a portrait study called "Claire," one of her pictures of joyous child-life. She has won the first prize in three annual exhibitions of the Southern States Art League, and has also received honors at two exhibitions of the National Association of Women Painters and Sculptors.

Benson B. Moore is a Washington painter whose rendering of snow in town and country, of spring and summer and autumn along the Potomac, have won praise from the critics of the nation's capital. He sends a landscape in oil entitled "Near Sundown." He is a member of the Southern States Art League, the Society of Washington Artists, the American Federation of Arts, and several other organizations.

Ruth Pershing Uhler is one of the younger artists, graduating from the Philadelphia School of Design for Women in 1920 with the John Sartain Fellowship, "first in achievement and ability." She had a post-graduate course in 1922 and won the Daniel Baugh prize for the best still life in oil. She lives in Houston, Tex., and her contribution to this exhibition is "Blanco Canyon, Texas."

Another young painter is Christopher P. Murphy, Jr., whose portrait of "Master Hinckly M." is one of the striking contributions to the exhibit. Mr. Murphy is a native of Savannah.

Will H. Stevens of New Orleans sends a landscape, in oils, which he calls "The River." He is an instructor in painting in

Newcomb College and also teaches in the Natchitoches Art Colony.

Gideon T. Stanton of New Orleans is represented by a study of "A Negro Head." He belongs to the Art Association of New Orleans and the Arts and Crafts Club of that city and is one of the administrators of the Isaac Delgado Museum of Art.

New Orleans figures as subject in a picture by Edith Fairfax Davenport of Kansas City and Florida, called "On the Balcony in Old New Orleans." Miss Davenport is a member of the Southern States Art League, the American Federation of Arts, and the Society of Independent Artists.

"Mother's Day," by Ella Sophonisba Hergesheimer, is a portrait of her own mother. Miss Hergesheimer is claimed by Tennessee as well as Pennsylvania (her native state), as she has made her home in Nashville for some years and painted many likenesses of distinguished sons and daughters of that city.

William P. Silva, on the other hand, a native of Savannah who lived in Tennessee for many years, resides in California, where he has painted a number of landscapes that have won praise from critics and been purchased by museums as well as by the public. He is now traveling in Europe and plans to spend the winter in Venice. "Gentle Spring—Magnolia on the Ashley" is his contribution to this exhibition.

Two other Savannah artists are Mary Comer Lane and Valerie N. Chisholm. Mrs. Lane sends a water-color, "The Wooden Doll," while Miss Chisholm's oil is called "A Very Mixed Bunch."

Fanny M. King of Charleston sends "Magnolia Gardens," and Emma S. Gilchrist, "The Barrier Dunes of Folly Island." Miss Gilchrist is president of the Sketch Club and a member of the Carolina Art Association, to which Miss King also belongs.

"A Quiet Place—The Road to the Congaree" is by Cornelia Earle of Columbia, S. C., and Margaret M. Law of Spartanburg shows "The Watermelon Wagon."

"Afternoon on the Avenue" is a large oil by Georgia W. Morgan of Lynchburg, Va. Another Virginian is Mrs. Roy L. Neuhauser of Washington, D. C., who sends "In Lafayette Park."

Other contributors are Roy Clark of Washington, Agnes Louise Symmers of Rye

Point, N. Y., Virginia Woolley of Laguna Beach, Calif., Clare Millet of New Orleans, Herbert Ross of Kentucky, Cornelia F. Maury of St. Louis, Adolph Kronengold of New Orleans, E. G. Eisenlohr of Dallas, Tex., May Paine of Charleston, S. C., H. W. Tomlinson of Taconic, Conn.

C. HUTSON.

ART IN  
RICHMOND,  
INDIANA

The Richmond, Indiana, Art Association initiated its first exhibition for this season with its annual dinner, on September 18, in the

Morton high school lunch room.

William Dudley Foulke, President of the Association, presided. Mrs. W. W. Gaar, Curator of the Museum, Mrs. Omer G. Murray, Curator of Prints, and Mrs. Charles Bond, Chairman of the Educational Committee, gave short talks. Mr. Foulke read a letter from Lorado Taft, which lauded the work done by the Richmond Art Association in connection with its Municipal Art Gallery in the high school building.

After the dinner, members adjourned to the art gallery, where a lecture on some of the Louvre's famous paintings was given by Miss Florence Heywood, art lecturer of the Louvre.

The exhibition which opened the same evening was composed of paintings by the artist-teachers of the Grand Central School of Art, New York City, Wayman Adams, Sigurd Skou, George Elmer Browne, George Pearse Ennis and Edmund Greacen.

On September 20 the string quartet, under the direction of Frederick K. Hicks, gave a musical programme at the art gallery. This was the first of a series of such programmes to be given there during the year. There will be, in addition, a soloist for each occasion.

AT THE  
JOHN HERRON  
ART  
INSTITUTE

Sunday programmes at The John Herron Art Institute during the coming season will include a series of illustrated, interpretative talks on the Symphony programmes. These will be given on Sundays preceding the Symphony concerts.

Another series of interpretative talks on the Sonata will be given on the second Sundays of November, January, and March.





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MOTHER'S DAY

COURTESY OF RUDOLF LESCH

E. SOPHONISBA HERGESHEIMER

CIRCUIT EXHIBITION, SOUTHERN STATES ART LEAGUE

Lectures, gallery talks and musical programmes will be arranged to complete the Sunday schedule.

During October the Sixth International Print Makers Exhibition sent by the Print Makers Society of California was shown at the John Herron Art Institute.

A course of five lectures on "Art in the American Home" are being given at the Institute, beginning in October and continuing through November by J. Arthur MacLean, Director, and Dorothy Blair, Assistant Director, for members of the American Association of University Women.

Another course of lectures on "The Appreciation of Art" will be given for members of the Y. W. C. A. Individual subjects are: "Art in the Modern Sense and the Business World"; "Art in the Home"; "Art as It

Applies to the Girl of Today"; "Great Art, or the Fine Arts of Yesterday," and "Great Art, or the Fine Arts of Today."

ART IN  
DAYTON

The cost of showing such paintings as Waugh's "Wild Surf," Speicher's "Portrait of a French Girl" and Jonas

Lie's "Frosty Morning," which were shown in September in the frame "Art Building" at the Montgomery County fair grounds at Dayton, is always high. But since many of the 40,000 attendants at the annual county fair viewed the paintings with interest, read about them, and realized that here was something worth looking at and learning about, since valuations were in the thousands, the Dayton Art Institute felt well repaid for the time and money and ingenuity

expended in cooperation with the county fair board.

State fairs, as in Minnesota, Colorado and Ohio, have been made notable for excellence in their art exhibits. But this is perhaps an early, if not the only instance of a really high-grade exhibit made for county fair patrons.

Forty paintings were invited to Dayton to show at the Art Institute galleries after they left the Cincinnati Museum, where they had formed part of the annual spring exhibition. They arrived in Dayton before the county fair opened, and Theodore Hanford Pond, Institute Director, chose less than half of the forty for showing at the fair. Lighting provided was satisfactory, there was no crowding of canvases, and beside each was tacked a typed notice of interesting facts about artist or picture.

Crowds were drawn to the building to see students from the Institute school at work—painting and drawing from a model, making jewelry and silverware and copper articles. But many looked at the pictures, too. One result was stimulated attendance at the full display when it opened the following week at the Institute galleries.

A memorial to Marie J. Kumler, lately deceased, organizer and first president of The Dayton Woman's Club, has been placed on the outer wall of the Club, near the entrance door. It was designed by Theodore Hanford Pond, Director of the Dayton Art Institute, and executed in bronze relief by the repousse method by Walter W. Pfeiffer, Instructor in Metal Working at the Institute School. Beneath a shell-like projection above the quotation is concealed an electric light which illuminates the design and lettering at night.

F. P.

IN  
DENVER

The Denver Art Museum opened its new gallery at Chappell House on September 15 with a private reception and view for members, of the Ivan Mestrovic exhibition, which was on view to the public from September 16 to October 14. It consisted of his lighter sculpture and a large number of drawings.

An exhibition of paintings by the Taos Society of Artists was shown at Chappell House during September.

A series of lectures on civic art will be held this month at the Museum. As an introduction to this series, a lecture on "Civic Art of American Cities" (prominent among them being Washington, D. C.) by Miss Harlean James, Executive Secretary of the American Civic Association, was given in the new gallery in September.

The Denver Art Museum has recently acquired two paintings by Mrs. E. Richardson Cherry, one by purchase, the other a gift from the artist.

A set of etchings of the desert by George Elbert Burr were shown in the Board Room at the same time.

The Chappell School of Art began its fall term on September 14, with a new director, Frederick F. Fursman of Chicago, who will also be the instructor in drawing, painting and composition. There were new instructors and courses; among the latter, a class in design and crafts under Miss Margaret Ward.

The Garden Club of Denver sponsored a lecture on "Color in the Home Garden" by Mrs. Louisa Yeomans King, one of the founders of the Garden Club of America. The lecture was held in September at the Wolcott auditorium and was attended by five hundred invited guests.

A new course in the history of art, with Dean Babcock, instructor, was instituted this fall by the Kent School for Girls.

ART IN	With the opening of its
SANTA	1925-26 term the School of
BARBARA	the Arts, Santa Barbara,
	goes into its sixth season.

The school, which was founded by a group of interested artists over five years ago, is a part of the Community Arts Association of the city and is closely allied with the activities of that body. Its curriculum embraces not only the graphic, decorative and plastic arts but also individual and class work in music, courses in expressive, social and ballet dancing, in French, and in the fundamentals of pantomime and drama.

The school is under the directorship of Frank Morley Fletcher, formerly at the head of the Edinburgh College of Art, an artist of distinction who has exhibited and received medals in many famous salons. Its committee is headed by Fernand Lun-

gren, known over the country as one of our finest desert painters. For faculty, the school draws on the large number of professional people in the city, of which there are many able musicians, and not a few well-known artists. Ian Wolfe, who directs the drama department, is a talented actor who has scored in numbers of the Community Arts productions. The Atelier of the Beaux Arts Institute of Design, which is represented by a working group in the school, is under the patronship of John Frederic Murphy, an eminent architect.

Among the many problems which the school has had to meet is adequate housing. Before the earthquake the departments were divided between a quaint little adobe and a large, barn-like art building. Happily or unhappily, both these structures were so damaged as to make them unfit for further use. The summer courses of the school were held in the Roosevelt public schoolhouse. When the classes opened on October 1, however, five temporary buildings were in place on the lot which has been purchased by the school committee, and which will be the seat of its future development.

The finished plan of the school group calls for a group of buildings in the Spanish Renaissance style, containing a large art salon, a room with stage for drama developments, an office building, music studios, and an open-air theatre which is to be erected on the land that slopes naturally downward in the rear of the school lot. An attractive patio is in the plan, with provision for a fountain and bright flower-beds.

The fall opening of this year will be the first time that the school has been assembled altogether on its own land, and although it will be some time before the permanent buildings can be thought of, they are there in the vision of the founders and the enthusiastic school personnel, a bright picture for the future.

C. T. C.

#### Photography exhibitions

LONDON NOTES are in full swing, the International Exhibition, the London Salon, and a third. In all, it seems clear that British pictorial photography, as a whole, is on a better plane than that of any other country, more advanced

than the French or Italian, and even ahead of the American, except in individual cases.

Recent London sales of works of art have reached the sum of one million pounds sterling.

Sir John Lavery is to hold an exhibition in October of his "Interior" paintings; and at Burlington House in the winter there is to be a show of international interest.

The Rotary Club of Liverpool is offering prizes for two competitions in connection with that city's Autumn Show, with the aim of securing commissions for local artists.

A committee has been formed to modernize the Guildhall Gallery in London, and none too soon.

Professor Nichol is setting up a school of drama at the East London College of the University of London which already offers a diploma in dramatic art.

The Hon. Mrs. Akers-Douglas, wife of the British Minister at Vienna, has done the designs for the tapestry now being made for Eaton College, each piece of which has taken two years to make.

I hear that in the course of the redecoration now taking place in the House of Lords, a mural painting is being prepared by Frank Brangwyn, R. A.

There is to be a Sargent exhibition in London this autumn. The season is not yet in full swing, but it looks as though we shall have plenty to interest us.

At the Congress of the British Confederation of Art on October 24 at Caxton Hall, the International Confederation of Intellectual Workers, which represents two million such workers in Europe, will send a delegate, and the French section will be represented by the Hon. Curator of the Museums of Paris. The Congress will take the form of a debate upon the subject of "The Social and Economic Advantages of Organizing the Arts," and arrangements are being made for the speeches to be broadcast.

An effort is being made, so far without marked success, to bring to London that section of the Paris International Exhibition in which is shown the wonderful works of the children from six to sixteen years, trained in the elementary schools of Paris; their system produces results head and shoulders beyond those of any other country.

AMELIA DEFRIES.



NOTES FROM  
PARIS

Maurice Denis has been engaged for some time on the decoration of the Dutuits rotunda of the Petit Palais. Hearing that the scaffolding had been taken down, I went yesterday to see this new-born modern decorative work. Passing through the beautifully arranged museum of the Petit Palais, showing glimpses of its charming garden through the tall doors, I reached the rotunda where Denis has evolved his conception of the glory of French art throughout the ages. Eight centuries of development lend pictorial details to this important ceiling painting, which is clear-colored and serene. The figures are life-size and represent certain artists, palettes in hand, in the act of painting models. The usual mythological aspects of such works are absent. The two "nymphs" who run beside a painter, apparently to herald his glory, are stoutly graceful ladies who might appear at a contemporary dinner party and arouse no special comment. (None of Maurice Denis' painted figures of women, however, would ever induce compliments for their facial beauty.) In the section of the painting representing Gothic art there are the Cathedrals of Chartres and Paris in the background, behind a group of artists working on miniatures, golden tabernacles, etc., and the smiling angel of Rheims Cathedral—whose smile was turned to tears in 1914—gives counsel, it would seem, to an architect. A flight of angels continues this very significant portion of the design up to the center of the ceiling, where pink clouds appear too pink and too heavy to elicit enthusiasm. From this slight sketch the reader may conclude that this is a modern work of a great merit, in the taste admired by many of its contemporaries, though it cannot satisfy, in the respect of pure beauty, those who have fed on the asphodels of a too glorious past.

The Comte de Comminges, writing under the name of Saint-Marcel in the "Intransigeant," an afternoon newspaper, draws attention to the fact that religious art is far more evident in the present Exposition of Decorative Arts than it was in the last Exposition of 1900. Leaving aside the moral side of the case, is this not a hopeful sign, since the greatest art has incontestably been inspired by religion? Only time can tell.

Speaking of the Exposition, I dropped in there yesterday, after leaving the Petit Palais, which is its near neighbor. It was Sunday, and the crowd was so dense that I could scarcely see a foot of the earth's surface. Twenty feet from the entrance gate I turned and fled. The popular success of this Exposition cannot be questioned. It is expected to remain open till the end of October.

The work of restoration of Rheims Cathedral goes on. The reconstruction of the stained glass windows destroyed during the war has been confided to M. Jacques Simon, an artist whose father had already restored certain windows of the cathedral before the war, and whose ancestors, also workers in stained glass, have stood guard over the cathedral since the XVIIIth century. The two large windows near the transept have been put together again with remarkable art under the direction of M. Henri Deneux, Architect in Chief of Historical Monuments, thanks to the care with which all the fragments were collected at the time of the catastrophe. The roof has been repaired, and it is hoped that services can be held in the nave by the end of this year. Thanks to Mr. John D. Rockefeller, Jr.'s intelligent generosity, the superb XVth century wooden framework, which was burned in the fires of September, 1914, could be replaced by fire-proof cement.

Vlaminck, who enjoys considerable fame in the younger French school of painting, will make his début as a playwright this winter at the Grand-Guignol, as author of a play entitled "Do, ré, mi, fa, sol." It is possible that he may prove to be as good a dramatist as Ingres was a violinist.

A play written in Esperanto was presented in August at the Grand-Théâtre de Geneva. It was entitled "Genièvre" and was written by Edmond Girat. The municipal theatres of Budapest and Nuremberg furnished the actors.

Jacques Copeaux, founder of the Vieux-Colombier Theatre, has been at work teaching classes of young men and women in the art of modern acting, the scene of this interesting school being a provincial château. His pupils have been exercising their art by giving plays in small towns in the provinces. On the other hand, the Vieux-Colombier Theatre here has just opened a season to be

devoted to young dramatic authors, chiefly developed since the Great War, which will last from September to January. The eminent critic and writer, Henry Bidou, has had sole charge of the selection of MSS., which ensures the experiment being worth while. The first play given on September 23 was "La Chapelle Ardente," by Gabriel Marcel, the second "Simili," by Claude Roger Mark. In an appeal for the support of the public, M. Bidou says: "Public of today, here are the authors of today. Between you and them exist those secret relations which connect minds of the same period. For this reason they hope to move and to amuse you. Like each successive generation of men, they too have their word to say; that is why their art will seem new to you. And it would be unfortunate if this were not so. But what they have to say is exactly what you have to hear, and this is why we ask your support."

LOUISE MORGAN SILL.

The Federated Council on  
F. C. A. E. Art Education has recently  
PROGRAM issued an interesting little  
AND PURPOSES booklet setting forth a  
report of its origin and  
organization, its purposes and general field  
of activities.

The first work of the Council, following its organization last December, was to seek the support of the Carnegie Corporation. A temporary Relations Committee was formed, consisting of the President of the Council, Mr. Royal Bailey Farnum, of Boston, Mass., Mr. C. Valentine Kirby, Director of Art Education for Pennsylvania, and Mr. Raymond P. Ensign, Dean of the Art School of the Art Institute of Chicago. A conference was then held with the President of the Carnegie Corporation, which resulted in "the allocating of the sum of six thousand dollars to the Federated Council on Art Education" for clerical assistance, traveling expenses, etc. The second step taken by the Council was to formulate, at a meeting held in Cleveland later in the year, six committees to make investigations in the fields of elementary school art, junior high school art, senior high school art, college art and art teacher training, art schools and art education in museums. The work of these committees is to be confined, for the

present, to the consideration of Aims or Objectives, and Minimum Essentials in obtaining the Objectives. Minimum essentials will include content, time, credits in secondary schools, art schools and colleges, and degrees in art schools and colleges.

It is the purpose of the Council to make careful studies of the various phases of art education. It will make public in printed reports from time to time its findings, conclusions and recommendations. It will seek the advice of scholars and experienced people within and without its own specialized field.

The members of the Council generously give their services for the good of the cause, and an appeal is made in this, its first report, for the active support of all in the professional field of art education, that complete and comprehensive results may be obtained.

The Baltimore Museum of  
COLONIAL ROOM Art has been materially  
FOR THE enriched by the gift of a  
BALTIMORE room from Eltonhead  
MUSEUM Manor, Calvert County,  
one of the oldest houses in  
Maryland. The room was presented by the  
present owner of the property, Mr. Hamilton  
Owens, and is considered one of the most  
important accessions of the kind that has  
come to any museum since the completion  
of the American Wing of the Metropolitan  
Museum, New York. It consists of a large  
fireplace, a corner cupboard, a staircase,  
paneling, and doors which are still hung on  
their original, handwrought iron hinges.  
The paneling is that which was formerly in  
the living room and after the removal of  
several coats of paint, was found to be in a  
perfect state of preservation. False ceilings  
and walls have been built in the Museum  
to create a setting for the woodwork, and a  
most attractive result has been obtained.

Eltonhead Manor was built either during  
the latter part of the seventeenth or early  
in the eighteenth century, and from the  
time of its completion until recent years  
has been the scene of important events in  
the history of Maryland.

This new room was opened with a private  
view and reception on October 6, when there  
was also shown at the Museum a collection  
of paintings by modern Spanish artists,  
including fourteen canvases by Ramon and

Valentin de Zubiaurre, two important paintings by Zuloaga, lent by Dr. A. R. L. Dohme, and one by Sorolla lent by Mr. J. Hemsley Johnson, both directors of the Museum. In addition to this exhibition the Museum showed during October a collection of modern Japanese water-colors lent by Yonezo Okamoto, and a group of French lithographs. The exhibition of sculpture by Ivan Mestrovic, which opened in September, was also continued into the following month.

The Art Center of New York opened its fifth annual exhibition on the evening of October 6, at which time all of the galleries of the building were given over to the exhibits of the seven cooperating societies. The position of honor was allotted this year to the Society of Craftsmen, who showed examples of craftwork in the large gallery on the main floor arranged as an interior. These exhibits included furniture, pottery, jewelry, stained glass, metal work and textiles, all arranged in appropriate settings. The Stowaways, who occupied the small adjoining gallery, also showed craft work by their members—ship models, carved furniture, pottery, marionettes, children's toys, type cut in wood, miniature theatres. The exhibit of the American Institute of Graphic Arts was entitled "Paper and Paper Making," and on the opening night there was a demonstration of paper-making by hand. The Art Directors Club and the Society of Illustrators held exhibitions on the second floor of "Play Time" work by their members, which included any form of art expression created for their personal satisfaction and amusement. The Pictorial Photographers of America also showed prints by their members. In its gallery on the third floor the Art Alliance of America exhibited water-colors by American artists, including Mahonri Young, Isabel Whitney, Emmerton Heitland, Frank Lindon, Robert Hallowell, Charles Demuth, and Edward Hopper, to name only a few.

The death in July of Clarence H. White, former president of the Pictorial Photographers of America, and a member of the Board of Directors of the Art Center, was a loss keenly felt, not only by these organizations, but by many others in the art world

with whom he was associated. Testimonials to this effect, and expressions of high appreciation on all sides have recently appeared in the Bulletin of the Art Center.

THE  
LEVERHULME  
SALE

Great excitement was caused in art circles by the announcement made in September that the Leverhulme collection, which had

been scheduled for sale in London in October, would be brought to this country in its entirety and sold at the Anderson Galleries in New York. The arrangements were made by Mr. Kennerly and are supposedly very advantageous to the Leverhulme heirs.

An article was published in this magazine some years ago on the Leverhulme collection. Lord Leverhulme was, it will be remembered, the great soap manufacturer of England and, for which he deserves grateful remembrance, the builder of Port Sunlight, that most interesting of garden cities designed for the working man and his family. He was a great collector of art, chiefly British art, and he did not restrict his collecting to paintings, prints and sculpture, but included furniture, fine books and objects of art. Happily the collection at Port Sunlight will remain intact.

It is said that the library alone will require three days' sale, and that the English furniture will take at least six. The collection of paintings by the artists of the great English period—Reynolds, Romney, Gainsborough, etc.—is extraordinarily fine. How Mr. Kennerly effected this sudden change of mind—for not only was the sale scheduled in London but an elaborate catalogue had been issued and was selling at a guinea a volume—it is hard to know, but the comments in the British press have been to the effect that New York was acquiring first position as the world's art market, and considerable disappointment has been voiced that the profits will accrue on this side of the Atlantic.

NOTABLE  
EXHIBITIONS

Two notable exhibitions opened in October, just too late to be reviewed in this number of THE AMERICAN MAGAZINE OF ART. They are the great International Exhibition of Contemporary Painting, which opened on October 15 at the Carnegie Institute, Pittsburgh, and the



Centennial Exhibition of the National Academy of Design which opened two days later in the Corcoran Gallery of Art, Washington. Both of these exhibitions are later to be shown in New York at the Grand Central Galleries—the Centennial Exhibition in December, the Carnegie International in March and April.

In this connection it is interesting to know that in addition to these there will be shown at the Grand Central Galleries during the season a notable exhibition of contemporary Italian paintings and sculpture, under the joint auspices of the Italy-America Society and the Italian Government; an exhibition of sculpture by Bourdelle, the great French sculptor; and a number of one-man exhibitions including the works of H. Dudley Murphy, Alson Skinner Clark, Walter Ufer, Wilson Irvine, George de Forest Brush, H. A. Vincent, F. J. Waugh, John Costigan, Robert W. Chanler, Leonard Ochtman, and Jessie Arms Botke.

#### ST. LOUIS NOTES

The Twentieth Annual Exhibition of Paintings by American Artists received well-merited attention during the time it was on view at the City Art Museum, from September 15 to October 25. Each year the collection shows, so far as it is possible within the limits of about one hundred paintings, the great variety of subjects and expression in American art. The selection included among the landscapes such important canvases as "Harmonville," by Daniel Garber; "The Nave, Mt. Mansfield," by Cimiotti; "The Wheeler House," by Gari Melchers; "Spring Birches," by Willard Metcalf; "Capri Cliffs," by Roy Brown; and "The Upper Vineyard," by Frederick Grant. The marines by Stanley Woodward, Snell, Eric Hudson and Charles Woodbury were especially good; snow paintings by Schofield, William Singer, Walter Emerson Baum, Arthur Meltzer, Paul King, Hibbard and Ross Braught were interesting in their variety of mood and technique. Notable figure paintings were "Morning," by Jean MacLane; "Adoration of the Mother," by Charles W. Hawthorne; "Three Top Sergeants," by George Luks, and "The Milliners," by Theresa Bernstein. Of the portraits, "A New England Lady," by Troccoli; "Mme. D'Henneschal," by

Mrs. Cecil Clark Davis; "Dr. Drinker," by Cecilia Beaux; "Mr. Dillaway," by Burtis Baker; "Nathan Potter, the Sculptor," by Sydney Dickinson, and "Albert P. Ryder," by Kenneth Hayes Miller were exceptionally fine. A nude by Abram Poole, in its restraint and idealization, was perhaps one of the best seen in exhibitions for several years. Nicolai Fechin was also represented by a nude, clever in technique and lovely in color. Other paintings deserving mention were "New England Wall-paper," by Charles Bittering; "Niagara," by Emil Carlsen; "The Purple Jacket," by Eugene Speicher; "After Service," by Carl Lawless; "Two Intruders," by Edward Dufner, and "Washington Square," by Adams.

The St. Louis Artists' Guild opened its galleries for the winter season with an exhibition of paintings by Mrs. Emily Bausch Summa on view from October 4 to October 12. The exhibition opened with a reception, and Mrs. Summa met her friends and their guests in the galleries every afternoon during the exhibition.

The Guild has sent out announcements for its Thirteenth Annual Competitive Exhibition which opens to the public on November 14. All artists in St. Louis and those residing within a radius of 50 miles of the city, whether members or non-members of the Guild, may submit work. Thirteen hundred dollars is offered in prizes.

The art room of the Public Library has given space to a number of small exhibitions of real merit. Recently a collection of English travel posters, assembled from the Library's own collection, were shown. In October a collection of woodcuts by Juan Pino, a young Indian artist, and a small case of modern Indian pottery attracted considerable attention. In the Delivery Hall of the Library have been shown the architectural models of two important buildings now under construction in St. Louis—the Bell Telephone Building and the Masonic Temple.

At the Carondelet Branch Library paintings by St. Louis artists returned from the State Fair at Sedalia made up an exhibition which proved to be unusually popular. At the State Fair the purchase prize of \$250.00 was awarded "Lovers Lane" by Tom P. Barnett. This is the first award of the kind made at Sedalia. The paintings pur-

chased in this way will form the nucleus of a permanent art collection. Other prizes offered for paintings at the Fair were: \$75.00 awarded to Ralph Chesley Ott for "Memories;" \$50.00 to Charles Galt for his portrait entitled "My Mother;" and a third prize of \$25.00 awarded a Kansas City artist. This exhibition was assembled by the Exhibitions Committee of the St. Louis Art League. It is made up of paintings selected from the studios of well-known St. Louis artists. The League will send it, after its showing in Carondelet (a section of St. Louis which was once a suburb), to various towns and cities throughout the state.

M. P.

The Art Institute of  
AT THE ART Chicago is again offering  
INSTITUTE, to its members and others  
CHICAGO an attractive programme of  
concerts and lectures, the

latter covering the Appreciation of Art, and Museum Instruction. During the month of October it included lectures by Mr. Lorado Taft on "Phidias and the Parthenon," "Greek Sculpture," "Formative Influences," "Praxiteles and his Contemporaries," and "Hellenistic Sculpture"; five lectures for children of members by Mr. Dudley Crafts Watson; and lectures on "The Artists in the Theatre," "American Landscape Painting" and "The Painter and the Public," by Mr. Thomas Wood Stevens, Prof. Walter Sargent and Mr. John E. D. Trask, respectively. There was also a concert by members of the Chicago Symphony Orchestra.

The enlarged Art Institute Ensemble, under the direction of George Dasch, began its series of Sunday afternoon concerts on October 18. These concerts are given every Sunday afternoon at 4:15 in Fullerton Hall and attract large and appreciative audiences. This year the personnel of the orchestra has been increased from nine to fourteen members.

The thirty-eighth Annual Exhibition of American Paintings and Sculpture opened at the Art Institute on October 29 and will continue through December 13. The jury of selection and award included, for paintings: Gifford Beal, John E. Costigan, Frederic M. Grant, Malcolm Parcell, Eugene Savage, Arthur Ryder and Charles R. Worcester; for sculpture, Alfonso Iannelli,

Mrs. Sylvai Shaw Judson and Emil Zettler. "A History of Art," by Miss Helen Gardner, supervisor of the Survey of Art Courses in the School of the Art Institute, will be published by Harcourt and Brace, New York, early in November.

The programme which is being presented at this time at the Kenneth Sawyer Goodman Theatre is John Galsworthy's play, "The Forest."

## ITEMS

A loan exhibition of paintings and sculpture by living artists, most of whom are residents in Westchester County and the vicinity of Katonah, New York, was held in the Katonah Memorial Hall, September 17 to 20, inclusive. Fifty-two paintings by nearly as many artists were included, among whom were George De Forest Brush, Arthur Davies, Paul Dougherty, Emil Fuchs, Robert Henri, Sergeant Kendall, Hayley Lever, Arthur Rackham, Ellen Emmet Rand, Allen Tucker, E. A. Webster, Charles E. Woodbury and others. The eighteen pieces of sculpture were the work of twelve sculptors, who included Chester Beach, Hunt Diedrich, Frances Godwin, Gleb Deruginsky, Frances Grimes, Frederic Guinzburg, Malvina Hoffman, Mary Hyatt, Frederick MacMonnies, Paulanship, Brenda Putnam and Janet Scudder.

The Hawthorne Memorial Association is conducting a subscription drive for a fund of \$20,000, half of which had been raised early in September. School children are among the subscribers. Bela Pratt's statue of Nathaniel Hawthorne in front of the Boston Museum of Fine Arts is to be placed in Hawthorne Boulevard, Salem, where the novelist was born.

Henry Hunt Clark, who has long been director of the Boston Museum School's department of design, assumed, in addition, the supervision of the department of instruction of the Museum of Fine Arts itself, on October 1.

A portrait of George Washington by Gilbert Stuart has been presented to the National Portrait Gallery, London, by Mr. Edward Harkness of New York.

Panels by Paul Jorey, wood carver, and paintings by Cleveland artists were shown at the Akron Art Gallery this past summer.

"The Man at the Wheel," a memorial to fishermen lost at sea, by Leonard Craske, was unveiled with impressive ceremonies at Gloucester, Mass., on August 23. The bronze figure, 10 feet high, stands upon a base simply inscribed: "They That Go Down to the Sea in Ships, 1623-1923," and faces the harbor on the new water front.

Forty-five sales with a total exceeding \$14,000 contributed to the success of the summer exhibition of the Lyme (Conn.), Art Association, which closed September 7.

William S. Robinson was the recipient of the Eaton purchase prize, and Will Howe Foote received the museum purchase prize. Mr. Robinson, Henry R. Poore, Bruce and Ann Crane and Percival Rosseau were among the artists whose paintings were purchased.

Eight new panels by Frank Brangwyn were recently installed in the Capitol at Jefferson City, Mo. Four of them depict early man's encounter with the elements; the other four trace his development of the sciences.

Henry R. Poore is to lecture on composition at the Paramount School, recently organized for motion picture actors and managers. He has been requested to continue as instructor in composition at the Pennsylvania Academy of Fine Arts.

Mr. Poore spent the summer painting at Cornwall, N. Y., and Westchester Hunt; and in September he went to Lyme, Conn., to finish his book, "Principles of Constructive Art."

A series of nine mural paintings by William Clark Rice, entitled "The Procession of the Fashions," which were acquired with contributions from school children and teachers, were formally presented to the Jonas Bronck School (Public School 43), New York City, during graduation exercises.

Smith College is to be the ultimate beneficiary of Dwight W. Tryon, American landscape painter and head of the institution's art department for thirty-three years, who died at his summer home at South Dartmouth, Mass., on July 1. He left to his widow the bulk of his estate, including a trust fund of \$137,000 created for her, after whose death it will pass to the College to found an art gallery.

## BOOK REVIEWS

**ART AND PUBLICITY:** Fine Printing and Design. Special Autumn Number of *The Studio*, 1925. By Sydney R. Jones. Published by The Studio, Ltd., 44 Leicester Square, London. Price, \$2.00.

Advertising art, for many years the Cinderella of the Art Family, has recently been stepping out and revealing herself for what she is: an altogether worthy relative of the Fine Arts. For many years she was contemptuously spoken of as "Commercial Art" and other terms which in themselves mean nothing derogatory, but have come to express great opprobrium. But she now receives the attentions of many of the foremost artists in the United States, Great Britain and on the Continent. Or perhaps it was the fact that these able artists played the rôle of Prince Charming which has brought Advertising Art her new dignity and beauty.

At any rate, the special fall number of *The Studio* is designed to bring this greatly improved state of affairs to our attention, and it accomplishes the feat with marked success. This book deals with every phase of art as allied with publicity, except that of posters. There is brief introductory comment by Sydney R. Jones, who traces the history of art in publicity from the days of Egypt, Greece and Rome, through the period of the invention of the printing press, when beauty of type constituted the charm of the printed advertisement.

As is the custom, the subject of this volume is allowed to speak for itself through nearly 150 pages of illustration, reproducing advertisements by skillful designers which have appeared in the form of press notices, blotters, show-cards, box-papers, labels, etc. Many of the pages are printed in colors.

It is interesting to note the diverse tendencies of advertising art in the various countries.

The American and British designs are similar in character and appeal to the consumer by direct representation or suggestion. Natural forms compose the design. The French designs have great delicacy and approach a more conventionalized form; and the German and Austrian designs are dominantly decorative patterns rather than illustrations of the objects advertised.



**THE ART GUIDE TO PHILADELPHIA.**

Written and published by Edward Longstreth, Philadelphia.

This guide is particularly timely in view of the impending Sesquicentennial International Exposition which is to open in Philadelphia next June 1, for six months. The place of honor for this Exposition has been given to the fine arts, the committee chairman of which is John Frederick Lewis, President of the Pennsylvania Academy of Fine Arts.

Not only will the visitor in Philadelphia find this book an inestimable aid in pointing out the city's many objects of art, but the resident Philadelphian as well should obtain much enlightenment, for the average native of any city is notoriously ignorant of civic art wealth.

This guide does more than conduct the visitor to the doors of the well-known museums, where the average city guides leave him; it leads him by the hand from picture to picture in each collection, progresses in orderly manner from one museum to another, to all the art galleries, the universities, hospitals, art clubs, etc. Its author has ferreted out and catalogued works of art in the most unexpected places.

The guide is descriptive and informative. Brief histories of the institutions, biographies of subjects of portraits and of the artists in many instances, increase their interest. Colonial and modern architecture in Philadelphia are noted. There is no attempt to include extensive criticism of any of the works, and such would be out of place in a book of this nature. It is illustrated with about twenty halftone reproductions of works of art, etc., and has a directory of Philadelphia artists and an extensive bibliography.

**IN THE MOUNTAINS, by Birger Sandzen.**

Reproductions of Lithographs and Woodcuts of the Colorado Rockies. With an Appreciation by William Allen White. Published by Carl J. Smalley, McPherson, Kansas.

This volume, which measures approximately 9½ x 13 inches, contains twenty reproductions of lithographs and woodcuts by Birger Sandzen, than whom, both as artist and teacher, none has done more to spread the gospel of art and increase the boundary of its appreciation. These reproductions have been beautifully made by the

Western Lithograph Company of Wichita, Kans., through the medium of the offset method. Thus the whole publication is a mid-western product.

Mr. Sandzen for many years has been head of the Art Department of Bethany College at Lindsborg, Kans.; the publisher is Carl J. Smalley, whose interest in prints and print selling has created an extraordinary market for fine etchings and the like in Kansas and adjacent states. The publication is one which beautifully memorializes Mr. Sandzen's achievements to date, and testifies to the development of the love of art in our western country.

**MODERN MASTERS OF ETCHING—FRANK**

W. BENSON. With an Introduction by Malcolm C. Salaman. Published by The Studio, Ltd., 44 Leicester Square, London. B. F. Stevens and Brown (Agents for America), 21 Pearl Street, New York, N. Y. Price, 5s. net.

Already attention has been called in these columns to the remarkable series, "Modern Masters of Etching," which The Studio, London, is issuing—a series of reproductions of the works of the foremost contemporary etchers, far excelling in quality any reproductions of work in this medium which have as yet come to the reviewer's attention. Among the volumes already issued and commented upon are those devoted severally to the works of Frank Brangwyn, James McVey, Anders Zorn, J. L. Forain, and Sir Frank Short. It is therefore particularly gratifying to us in this country that our own etcher, Frank W. Benson, should be included in the series.

The introduction is supplied by Malcolm C. Salaman, that most astute British connoisseur of prints, and is not only discriminating but exceedingly appreciative. Mr. Salaman refers to Mr. Benson as "the most original and virile of living American etchers." Among the plates reproduced are "The Gunner," "Morning," "Geese Alighting," "Bound Home," and "The Gunner's Blind," to name only a few. Each is given a page and is printed on special paper and tipped in, as near to a facsimile as mechanical process can produce. And in England this exquisite book sells for five shillings, net. Any one of the illustrations is worth many times the amount. Again we commend the entire series most heartily to lovers of

prints, to students of art and to those of modest means who would acquire and possess the best.

The next volume, now in preparation, announced for early publication, in continuation of the series will be on the work of Sir D. Y. Cameron.

**THE PENCIL AND JOHN TAYLOR ARMS,** by C. L. Morgan. Reprinted from *The Print Connoisseur*. Privately printed, New York.

A magazine is of necessity a thing of the moment, here today, gone tomorrow, therefore the reprinting of an article of such charm and significance as that entitled "The Pencil and John Taylor Arms," contributed by Charles L. Morgan to the *Print Connoisseur*, is a genuine service to art and to the art lover.

Mr. Arms is best known by his etchings and as an etcher ranks among the foremost, but nothing can exceed the charm of his pencil drawings. It is from these that his etchings oftentimes are made, and in them is found a spontaneity, a delicacy, a refinement of beauty that almost defies transcription. Those who are inclined to follow short-cuts with the belief that they lead to full accomplishment will find these careful drawings, so beautifully reproduced, a revelation.

**ELEMENTS OF FORM AND DESIGN,** Shown in Exterior and Interior Motives. Collated from Fine Buildings of All Time on One Hundred Plates. By Arthur Stratton. Published by Charles Scribner's Sons, New York. Price, \$7.50.

This volume constitutes an excellent reference library of elemental classic forms: plans, sections, and elevations, for both the student and the practicing architect. The author has no intention of recommending the extension of any particular type or style of building, but desires only to show the invariability of geometric principles as employed in fine building in Greek and Roman days, during the Renaissance, and in the 18th and 19th centuries in England, which must of necessity be observed today.

The full-page plates are an integral part of the book. Each chapter opens with general comment on the subject to which it is devoted, followed by concrete explanation and discussion of the group of plates attached. The greater proportion of them are diagrams; but there are also many reproductions

of prints and water color drawings in museum and private collections. In addition, numerous sketches appear throughout the text, further illuminating the ideas set forth.

**HOW TO PLAN A CONVENTION,** by P. G. B. Morriss. Published by The Drake Publishing Company, Chicago, Ill.

To successfully plan a convention is a Herculean task. Prior to the publication of this book every planner was more or less cruising in uncharted seas without a guide. Henceforth this need not be. Mr. Morriss has gathered together the experience of many—compiled, correlated it, and in this volume set forth the accumulated wisdom with the utmost brevity and clearness. To every convention planner it will come as "guide, counsellor and friend."

**FREE-HAND DRAWING: Book II** by Frances Beem and Dorothy Gordon. Published by The Bruce Publishing Co., Milwaukee, Wis. Price, \$1.04.

A complete course of instruction in drawing for the second year of high school is outlined in this very practical book, by two instructors in art at Senn High School, Chicago. It is concerned with design, color, object and figure sketching, composition, lettering and poster work. There are concise notes on each subject, and page plates, many in color, amply illustrating the ideas set forth. These plates are excellent reproductions of the media employed, pencil, charcoal, ink and water-color. Extensive use is made of photographs in this course, as a preliminary to sketching from nature.

The technical instruction is stated so clearly and simply, and so much variety is introduced, that the course should prove engaging as well as developing to young students, and hence valuable to the teacher. The book has 64 pages and paper binding.

**THE WAY TO SKETCH.** By Vernon Blake. Published by Oxford University Press, American Branch, New York City. Price, \$2.50.

This volume was written primarily for the amateur, who delights in the beauties of nature and her ever-changing aspects, and would fain imprison his impressions in some concrete form. It embodies notes on the essentials of landscape sketching, particular reference being made to the use of water-color, and is profusely illustrated.

# THE AMERICAN FEDERATION OF ARTS

## Bulletin—Exhibitions

- CARNEGIE INSTITUTE. Twenty-fourth International Exhibition  
of Paintings. Pittsburgh..... Oct. 15–Dec. 6, 1925
- NATIONAL ACADEMY OF DESIGN. Special Centennial, Works  
by members only. Corcoran Gallery of Art,  
Washington, D. C. .... Oct. 18–Nov. 15, 1925  
New York City, Grand Central Galleries..... Dec. 2, 1925–Jan. 3, 1926
- ART INSTITUTE OF CHICAGO. Thirty-eighth Annual Exhibition  
of American Paintings and Sculpture..... Oct. 29–Dec. 13, 1925
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS.  
Thirty-fifth Annual Exhibition. Fine Arts Build-  
ing..... Nov. 1–20, 1925
- THE BROOKLYN SOCIETY OF ETCHERS. Brooklyn Museum,  
Eastern Parkway, Brooklyn, N. Y. Tenth Annual  
Exhibition..... Nov. 1–21, 1925
- PHILADELPHIA WATER-COLOR CLUB. Pennsylvania Academy of  
Fine Arts. Twenty-third Annual Water-Color  
Exhibition..... Nov. 8–Dec. 13, 1925
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsyl-  
vania Academy of Fine Arts. Twenty-fourth  
Annual Exhibition..... Nov. 8–Dec. 13, 1925
- WATER-COLOR SOCIETIES. Combined Exhibition of the New  
York Water-Color Club and the American Water-  
Color Society. Fine Arts Building, 215 West 57th  
Street..... Jan. 2–17, 1926  
Exhibits received December 24, 1925.
- PENNSYLVANIA ACADEMY OF FINE ARTS. 121st Annual Exhi-  
bition of Works in Oil and Sculpture..... Jan. 31–March 21, 1926  
Entry cards received to January 2. Exhibits re-  
ceived to January 11.
- BALTIMORE WATER-COLOR CLUB. Thirtieth Annual Exhibition.  
Baltimore Museum of Art..... Feb. 16–March 21, 1926  
Exhibits received February 4.
- NATIONAL ACADEMY OF DESIGN. 101st Annual Exhibition for  
members and non-members..... March–April, 1926  
Exhibits received March 3 and 4, 1926.



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## IN THE NEW YORK GALLERIES—DECEMBER

The shops along Fifth Avenue are full of beautiful Christmas gifts at this time of the year, but in the art galleries may be discovered the most lastingly satisfying gifts of all. Many of the dealers make a special effort to show water colors or small pictures of some sort at this season, which are suitable and delightful expressions of the holiday spirit.

The Ferargil Galleries, 37 East 57th Street, for instance, have several such displays. Sculptures by Harold Erskine will remain on view until December 9, after which paintings of Mexico and small pictures by a number of artists will occupy one section of the galleries, small bronzes and a memorial exhibition of photographs by the late Clarence White, another. There will also be a showing of art glass from the Corning glass works.

At the Daniel Gallery, 600 Madison Avenue, is a group exhibition of interesting water colors.

The New Gallery, which is in the same building, is showing landscapes by two modern painters: George Biddle, who has painted much in Cuba, and James Chapin.

Water colors of ducks by D. Knapp, and old English furniture are exhibited in the Ackerman Gallery at 50 East 57th Street.

The Durand-Ruel Gallery, 12 East 57th Street, follows a long established custom in showing paintings by French masters.

At the Keppel Gallery, 16 East 57th Street,

may be seen numerous examples of the work of Ernest Roth, the well-known etcher.

At the Knoedler Gallery, 14 East 57th Street, water colors, drawings and pastels by H. B. Brabazon will be on view until December 12.

The great attraction at the Reinhardt Gallery is the Titian "The Temptation of Christ" which was recently sold to the Minneapolis Museum. Titian is so rare a visitor to these shores that no lover of art should miss this opportunity. The picture will be displayed until the 5th of the month.

The Ralston Gallery, which is newly established in the Heckscher building, 730 Fifth Avenue, will show XVIIIth Century English portraits, and paintings of the Barbizon School, throughout December.

Miscellaneous water colors make an interesting exhibition in the Macbeth Gallery, 15 East 57th Street. They may be seen until the first of January.

At the Milch Gallery, 108 West 57th Street, landscapes by Elmer Schofield will remain until December 5, after which memorial exhibitions of two artists recently deceased will be held. All of the paintings left in the studio of the late Willard L. Metcalf are included, examples characteristic of this distinguished painter at his best. Thirty-five small paintings by the late Dorothea Dreier will be on view simultaneously with the Metcalfs. They are modern in tendency, though in no way extreme; most of them are of Holland or French scenes.

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The Harlow Gallery, 712 Fifth Avenue, is exhibiting etchings of Charleston, N. C., by Alfred Hutty.

Paintings of the Madonna by various masters mark the Christmas season at the Ehrich Gallery, 707 Fifth Avenue. There is also a special showing of gifts.

The Bourgeois Gallery, 693 Fifth Avenue, has paintings by Arnold Friedman until December 5.

At the Rehn Gallery, also 693 Fifth Avenue, is an exhibition of flower paintings by Carle Blenner, and one of decorative paintings by Fulop.

A group of paintings by six well-known Boston artists occupies the Montross Gallery, 26 East 56th Street, until December 12. The painters are Charles Hopkinson, Marion Monks Chase, Haley Perkins, Carl G. Cutter, John Goss and Charles H. Pepper. Later in the month Peggy Bacon's delicately satirical drawings may be seen.

Fine old English color prints by such masters as Morland, Sutherland, Ward, Gauguin, etc., are on view at the Kennedy Gallery, 693 Fifth Avenue, for all of December.

Scott and Fowles, 667 Fifth Avenue, are showing the first exhibition of original paintings by Maxfield Parrish ever held. There are about fifty of them.

Marine paintings by Gordon Grant occupy the Howard Young Gallery, 634 Fifth Avenue, and may be seen until December 12.

At the Art Center, 65 East 56th Street, several exhibitions of interest may be seen. From the 1st to the 26th small sculptures in soap entered in a competition for prizes will be on view. Pewter and hooked rugs by James Schoemaker, and water colors and drawings by Louis Ulrich will be shown from the 7th to the 19th; and the Fifty Best Prints of the Year chosen by the American Institute of Graphic Art will be on view from December 1 to 12. From December 21 to January 2 the American Society of Illustrators will hold an exhibition in the galleries of the Art Center.

The Centennial Exhibition of the National Academy of Design is on view at the Grand Central Galleries, in the Grand Central Terminal Building. This is one of the important events of the year in art, in that it offers an opportunity to trace the growth of American art for the past hundred years. It will be on view all through December.

At the National Arts Club, Gramercy Park, and 119 E. 19th St., New York, an exhibit of the works of living American etchers will be shown from Dec. 2 to 20.

The American Art Bureau has issued an excellent little booklet, "Pictures in Your Home," which is offered to picture-lovers, including those who are teaching subjects of which pictures are a part. It is hoped that it will serve as a textbook for the art student and those interested in interior decorating, and it is suggested also as a book of information which may be of value to the picture merchant. We commend it heartily.

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## THE AMERICAN FEDERATION OF ARTS

### SALES SERVICE BUREAU

The Sales Service Bureau executes orders for purchase in auction galleries in New York. A charge of one per cent (1%) on the purchase price is made for this service. Arrangements may also be made for purchases in Philadelphia and Chicago.

The Sales Service Bureau conducts research pertaining to artists and their work, covering sales records, biography, etc., at a charge of \$2.50 per hour, with a minimum of \$5.00 per assignment.

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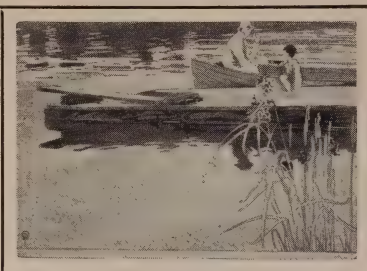
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Christmas, 1925

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# The American Federation of Arts

THE WORK of the American Federation of Arts is primarily educational and recreational. In carrying this out it has certain opportunities of supplying publications and services to people and communities able to pay for them. These legitimate sources of revenue have been developed intensively particularly during the past year. The sale of the *American Art Annual* has been increased, the sale of advertising in the *American Magazine of Art* has been considerably increased; the sale of the handbook *Art in Our Country* has been begun and the first edition sold out.

These operations for revenue could be considerably increased if the Federation had working capital at its disposal. At the present time it is in the position of a growing business having to restrict its advertising and sales efforts even when they show sure prospects as the result of test.

There is, however, another and more important side to the Federation's needs. In spite of the revenue-producing activities referred to above, the Federation is not a commercial organization and does not exist primarily to supply such services as it can sell. It exists, as stated, to render educational and recreational help to individuals and communities, and many of its functions are not legitimately sources of revenue. For instance, its service to members, chapters and to the public at large as an information bureau not only on art in general but on where to find and how to get access to art treasures and data in order to use art in daily life—these services might be charged for, but it would alter their character and make them unavailable to people of slender means throughout the country who now make use of them.

Similarly, efforts toward the protection of good standards in art in relation to the public and national and local government—such efforts are a cherished concern of those who have the expert knowledge and an awakened regard for the country's interests, and can never be a source of revenue.

The same thing is true of any form of publicity designed to help people to know what pleasure they can get out of art who otherwise have no contact with it. Publicity is incapable of being a source of revenue.

It is these varieties of effort which represent service, not sales. The American Federation of Arts has established at great effort a national organization to render these services and has learned to what extent they can be practically and acceptably rendered. The Federation is not unmindful of the value of efficient business management and is not neglecting legitimate opportunities to make its other classes of operation pay. The assistance which it needs in money is especially toward the rendering of unpaid services to people and communities of limited advantages.

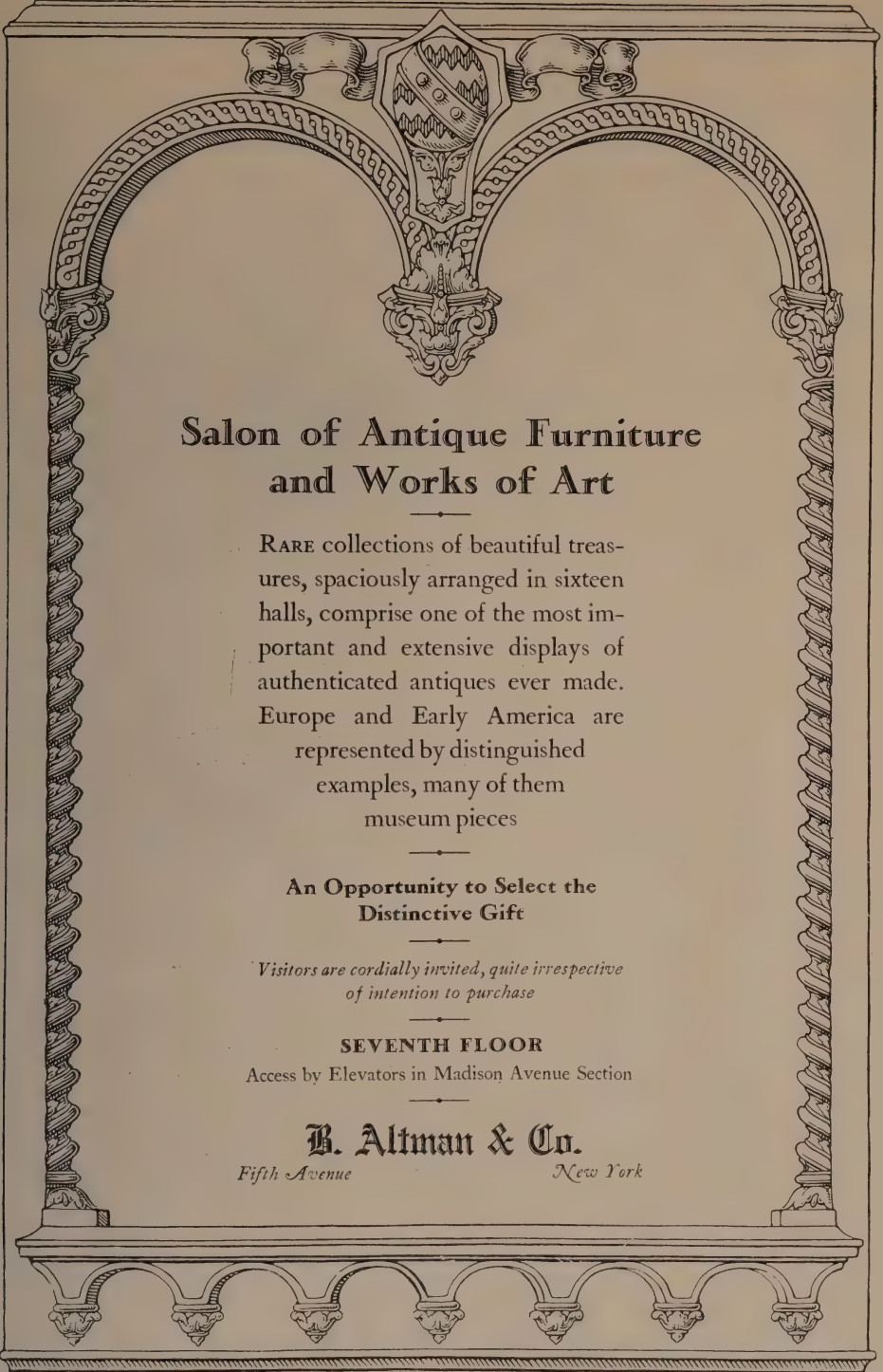
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DECEMBER, 1925

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**SPECIAL  
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ACADEMIA

BY

EDWIN H. BLASHFIELD, N. A.



# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

DECEMBER, 1925

NUMBER 12



EIGHT BELLS

WINSLOW HOMER, N. A.

LENT BY E. L. LUEDER, ESQ.

## ONE HUNDRED YEARS OF AMERICAN ART

THE CENTENNIAL EXHIBITION OF THE NATIONAL ACADEMY OF  
DESIGN AS SHOWN IN THE CORCORAN GALLERY OF ART

THE National Academy of Design marked the 100th anniversary of its founding by assembling and setting forth in the Corcoran Gallery of Art at Washington, our national capital, a representative collection of works by its members, beginning with those who founded it and embracing those who constitute its ranks today. To accommodate this notable exhibition the Corcoran Gallery of Art displaced all of the exhibits of its permanent collection and gave over its upper floor to this temporary showing.

The National Academy of Design issued a sumptuous illustrated catalogue setting forth not only the list of exhibits and the roster of Academicians, but including also a preface by its president, Mr. E. H. Blashfield; a note on the Schools of the Academy by Mr. DeWitt M. Lockman, N. A.; the Story of the Ranger Fund, by F. Ballard Williams, N. A.; a list of the prize awards and the artists receiving them; and a list of the Ranger Fund purchases and assignments.

There are 520 exhibits, including paintings,



AMOR CARITAS

BY

AUGUSTUS SAINT-GAUDENS, N. A.

sculpture, miniatures, engravings, etchings and architectural work,—a thoroughly representative showing, well chosen and beautifully displayed. The works of deceased Academicians were selected by a special committee; those by living artists were in most instances chosen by the artists themselves. For purposes of insurance the entire collection was valued at approximately \$2,000,000.

Museums and private collectors made generous contribution by way of loans. Among the lenders were almost all the museums in the country, besides the universities of Chicago and Pennsylvania; the Century, Lotos, Salmagundi and Union League Clubs of New York; the several New York dealers and many private collectors. Mr. Thomas B. Clarke of New York and Mr. Mantle Fielding of Philadelphia assisted materially in locating important paintings by early members.

The exhibition was opened formally on the evening of October 17 by the President of the United States. Invitations had been issued in the name of the officers of the Corcoran Gallery of Art to a private view. At nine o'clock the President and Mrs. Coolidge, with the President's military aides, arrived at the Corcoran Gallery, were met at the door by the President and officers of the National Academy of Design, and the President, First Vice-President, and Director of the Corcoran Gallery of Art, and escorted up the grand staircase, followed by members of the Council of the National Academy of Design in orderly procession.

Pausing a moment at the foot of the stairs, the President, by way of formal opening, dropped a cord barring the way. A tour of all the galleries was made. Almost directly the galleries were thrown open to all of the guests, the seventy or more members of the Academy who had come down for the occasion mingling with the interested representatives of Washington society. There was, throughout the evening, excellent music by a local orchestra seated in the lower atrium.

When the Saint-Gaudens memorial exhibition was held in the Corcoran Gallery of Art, Colonel Roosevelt, then President of the United States, attended and made an introductory address, but with that exception this is the first and only exhibition

which has been formally opened by a President of the United States. Never, perhaps, in the history of the Corcoran Gallery of Art has a more interesting exhibition been set forth, or one which has attracted wider attention.

The visitor's first impression was favorable, for on the landing of the broad staircase, facing the entrance, was happily placed a cast of Augustus Saint-Gaudens' beautiful "Amor Caritas." On the staircase to the right and left were statues in bronze by Herbert Adams and Rudolph Evans, Adolph Weinman and Phimister Proctor. On the landing itself were Anna Hyatt Huntington's beautiful figure, "Diana," and Attilio Piccirilli's "Fragilina." Here, too, were busts of Augustus Saint-Gaudens by John Flanagan, and of J. Alden Weir by Olin L. Warner. Other sculpture by well-known Academicians was grouped in the center of the upper atrium and placed throughout the galleries, lending interest and decorative effect. The committee charged with the responsibility of collecting the sculpture did well in securing, for this display, representatives of the work of John Rogers, J. Q. A. Ward, H. K. Brown, as well as of those later men and women who are in the forefront of present-day producers—Daniel Chester French, Lorado Taft, Mahonri Young, Paul Manship, Andrew O'Connor, Herman A. MacNeil, Frederick MacMonnies, Abastenia Eberle and Evelyn B. Longman, not to mention all.

To some extent the arrangement of the paintings was made chronological. Two galleries were given over chiefly to the work of the early Academicians, the first rebels who brought about the founding of the Academy as a protest against conservatism, and the men of the Hudson River School, those who first turned to typical American subjects with the intent of developing a genuinely native art. Some of these works seem to us today feeble and fumbling, but before many we must still stand with bared head. Indeed the wonder is how they did so well, knowing so little. Particularly is this true of our early portrait painters. Included in this exhibition was a portrait of William Potts Dewees, by John Neagle, lent by the University of Pennsylvania, which dares comparison with the best of the British school, not excluding Raeburn.





PORTRAIT OF DR. WILLIAM POTTS DEWEES

BY

JOHN NEAGLE, H. N. A.

LENT BY THE UNIVERSITY OF PENNSYLVANIA

Portraits of Mrs. Elizabeth Tucker Salisbury by Chester Harding, Mrs. Thomas Goulding by Charles L. Elliott, and President Madison by Asher B. Durand are all notable works which might well be given place in any great collection.

Of course there are many old friends in this exhibition—pictures which give eminence to the permanent collections of our foremost museums; paintings which, through the generosity of their owners, have appeared time and again in exhibitions but which for this reason are none the less significant; such, for instance, as Thayer's beautiful "Caritas"; John W. Alexander's "Pot of Basil"; Duveneck's portrait of Prof. Loeffts; Sargent's masterly portrait of Miss Wertheimer—"A Vele Gonfie"; Winslow Homer's "Eight Bells," and "The Muse of Painting" by John LaFarge.

Among the representatives of early landscape painting in America and the Hudson River School were paintings by Thomas Cole, "The Valley of the Vauclease"; "A Swiss Scene," by Casilear; "The Three Columns" by Frederick E. Church, which might well hold its own beside a Richard Wilson; and "The Parthenon" by Sanford R. Gifford.

Representing the story-telling period were works by Eastman Johnson—"The Drummer Boy"; by Thomas Hovenden—"The Last Moments of John Brown"; and by J. G. Brown—"The Bootblack."

Occupying the place of honor on the center of the long wall in the south gallery was placed Mr. E. H. Blashfield's beautiful allegorical painting, "Academia," made especially for this exhibition, a superb figure of a woman standing on an open portico, beyond which, across the river, is seen the city of New York. In one hand she holds a palm, the emblem of honor; in the other a bridle and spur, representing the attributes of the Academy. Behind her, typifying aspiration, is a superb white cloud towering to heaven. Never has the distinguished President of the Academy produced a more beautiful or noble work. A portrait of Mr. Blashfield by Ernest Ipsen was modestly displayed in an adjacent gallery and evoked highest commendation, both as a likeness and for artistic rendition.

Terminating the long vista of the east galleries was seen Gari Melchers' charming painting, "The Communicant," lent by



DIANA

BY

ANNA HYATT HUNTINGTON, N. A.

A FULL-SIZE BRONZE, EFFECTIVELY PLACED ON THE LANDING OF THE GRAND STAIRWAY, WHEN THE CENTENNIAL EXHIBITION WAS HELD IN THE CORCORAN GALLERY OF ART



PORTRAIT OF MRS. THOMAS GOULDING

BY

CHARLES L. ELLIOTT, N. A.

PERMANENT COLLECTION, NATIONAL ACADEMY OF DESIGN





PORTRAIT OF MRS. ELIZABETH TUCKER SALISBURY

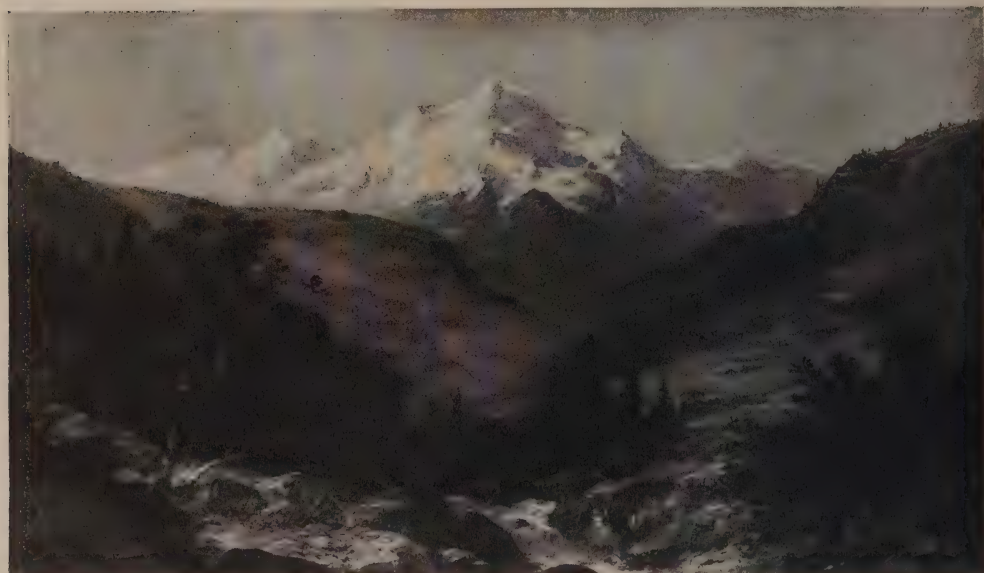
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CHESTER HARDING, H. N. A.

LENT BY THE WORCESTER ART MUSEUM



VALLEY OF THE VAUCLEUSE      THOMAS COLE, N. A.  
 LENT BY THE METROPOLITAN MUSEUM OF ART



SWISS SCENE

JOHN W. CASILEAR, N. A.

PERMANENT COLLECTION, NATIONAL ACADEMY OF DESIGN

Charles M. Swift. To the right and left of "Academia" hung superb winter landscapes by Gardner Symons and Hobart Nichols, and beyond, again, to either side,

examples of the works of such well-known men as Durand, Smillie, Cole, Blum, Benson, Platt, Woodbury, Bellows, Childe Hassam and Joseph Pennell; the latter to such dis-



THE WOUNDED DRUMMER BOY

EASTMAN JOHNSON, N. A.

LENT BY THE UNION LEAGUE CLUB, NEW YORK

were seen Cecilia Beaux's masterly double portrait of Mrs. James B. Drinker and son, and Louis Betts' "Portrait of a Lady."

As the exhibition was arranged in the Corcoran Gallery of Art, the south wall of the atrium was entirely given over to etchings, engravings, lithographs and mezzotints by Academicians; the north wall to architectural works. The former included

tinguished figures in the field of architecture as Henry Bacon, Robert S. Peabody, Donn Barber, Frank Miles Day, Bertram G. Goodhue, Cass Gilbert, John Russell Pope, John M. Carrere, Charles F. McKim and, going back a hundred years, Ithiel Town.

There was also a case of miniatures, including Morse's miniature of himself; a miniature of Cadet Alfred Sully, by Thomas





THE POT OF BASIL

BY

JOHN W. ALEXANDER, N. A.

LENT BY THE MUSEUM OF FINE ARTS, BOSTON



CARITAS

BY

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LENT BY THE MUSEUM OF FINE ARTS, BOSTON

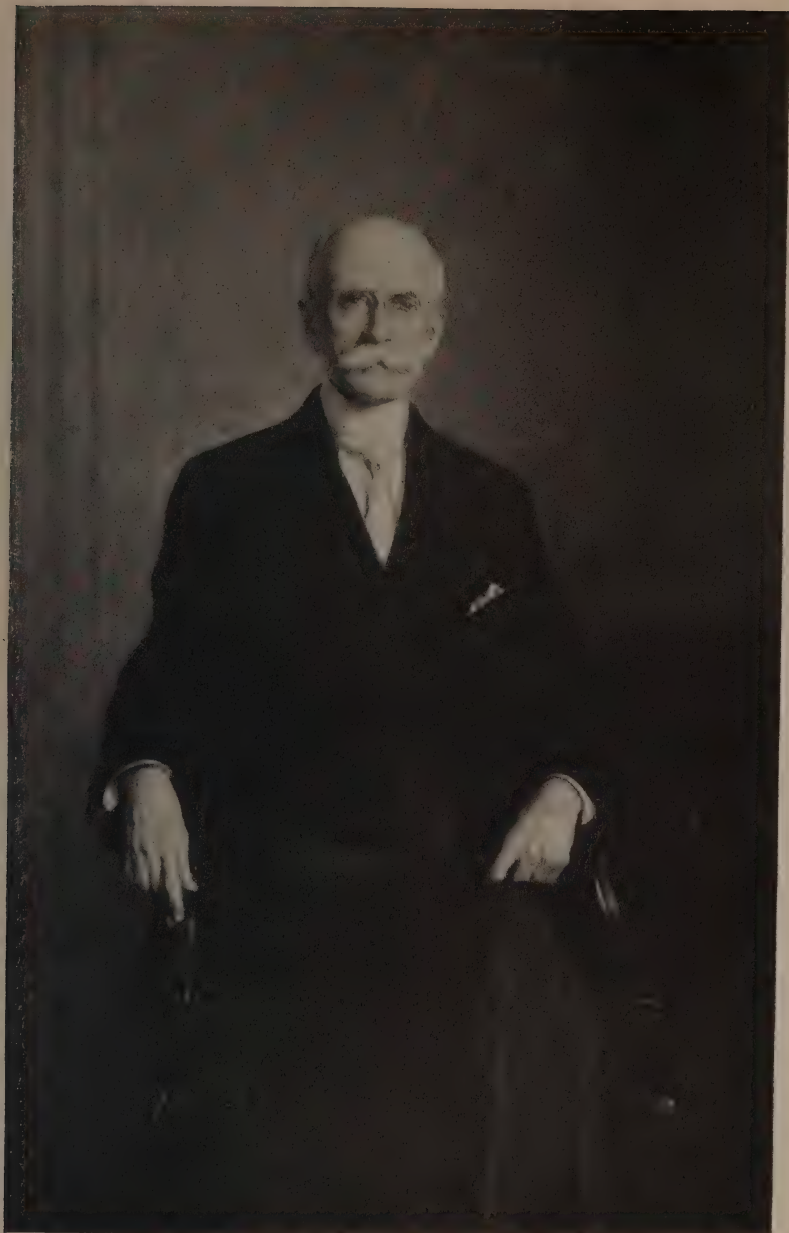


COURTESY OF THE GRAND CENTRAL ART GALLERIES

"A VELE GONFIE"  
PORTRAIT OF MISS WERTHEIMER

BY  
JOHN SINGER SARGENT, N. A.





EDWIN H. BLASHFIELD, N. A.

PRESIDENT, THE NATIONAL ACADEMY OF DESIGN

BY

ERNEST L. IPSEN, N. A.



MOUNT LAFAYETTE

CHAUNCEY F. RYDER, N. A.



THE OLD MILL

W. GRANVILLE SMITH, N. A.



NEW AMERICANS

F. LUIS MORA, N. A.

Sully; one of C. G. Wright, N. A., Engraver, by Henry Inman; two beautiful miniatures of Captain and Mrs. Charles Tyler Savage, by Nathaniel Rogers; four beautifully painted portraits by Alfred Agate; and contemporary works by Laura Coombs Hills and William J. Baer. In addition to these there was a case of medals by Laura Gardin Fraser.

No attempt was made to arrange the pictures in the Corcoran Gallery according to schools, and this was well, for it gave indication to the visiting public that there are no boundary lines in art, but that, to the contrary, all art is harmonious, founded

upon the same basic principles. Certainly the landscape painters today are painting in a very different style from those of fifty years ago, and there is a splendor and a vigor, a freshness of vision in their works which those of the earlier men lacked.

The average of merit in this exhibition naturally was high, inasmuch as it comprised, and comprises, representative works of those who have won recognition. An interesting feature of the exhibition is the fact that there were no awards; and that for this reason there was no lack of interest on the part of the public or willingness to cooperate on the part of the painters goes to show the



possibility of dispensing with this misleading feature of current shows, provocative of perpetual misunderstanding.

After being shown for four weeks in Washington, this exhibition was transferred to the Grand Central Galleries, New York, where it will be set forth, doubtless equally handsomely, during December. It was well, however, that it could have its opening in Washington, thus emphasizing the national character of the organization and bringing to the attention of those who are at the head

of the Government the significant achievement of our American painters as a corporate part of our national life.

The committee of arrangements who assembled the collection has good reason for satisfaction. Theirs was indeed a difficult task, and proportionately theirs a brilliant achievement. This Centennial Exhibition of the National Academy of Design will certainly hereafter be regarded as one of the mile-stones marking the way of progress in this field.



NUDE

UBALDO OPPI

AWARDED SECOND PRIZE, CARNEGIE INTERNATIONAL EXHIBITION, PITTSBURGH

## AWARDS IN THE INTERNATIONAL AT PITTSBURGH

**A**WARDS in the Twenty-fourth International Exhibition of Paintings which is now being held at the Carnegie Institute, Pittsburgh, were made as follows: First prize of \$1,500 to Henri Eugene Le Sidaner, of France, for a painting entitled "Window on the Bay of Villefranche"; second prize of \$1,000 to Ubaldo Oppi, an Italian artist, for

a painting entitled "Nude"; and third prize of \$500 to Charles W. Hawthorne, for his painting, "The Captain, the Cook and the First Mate." The first honorable mention, which carries with it an award of \$300, was won by Louis Legrand, of Paris, France. Henry Bishop of London, Leon Kroll of New York and Rosalie Emslie of Otford,

BLUE AND SILVER

BY

EMILY COURT

AWARDED ALLEGHENY COUNTY GARDEN  
CLUB PRIZE



WINDOW  
ON THE BAY OF  
VILLEFRANCHE

BY

HENRI EUGENE  
LE SIDANER

AWARDED FIRST PRIZE



THE CAPTAIN, THE COOK AND THE FIRST MATE      CHARLES W. HAWTHORNE  
AWARDED THIRD PRIZE, CARNEGIE INTERNATIONAL EXHIBITION, PITTSBURGH



YOUNG WOMEN      LEON KROLL  
AWARDED HONORABLE MENTION, CARNEGIE INTERNATIONAL EXHIBITION, PITTSBURGH



Seven Oaks, England, also were awarded honorable mentions. A special prize of \$500, offered this year for the first time by the Garden Club of Allegheny County, Pa., for the best flower or garden painting, was awarded to Emily Court of London, England.

This is the third honor which has been conferred upon Henri Le Sidaner in Carnegie Institute Internationals. In 1901 he was awarded honorable mention, and in 1908 his painting, entitled "The Grand Canal—Moonlight," was awarded the second prize and was purchased for the permanent collection of the Institute. At the 20th International in 1921 a special gallery was set aside for the showing of 25 of his paintings. He is represented in a number of private collections in Pittsburgh, as well as in many of the galleries of Europe. Ubaldo Oppi, the

second prize winner, is one of the younger Italian artists, and is a new contributor to these International exhibitions.

This is one of the largest Internationals which the Carnegie Institute has ever set forth in its galleries, 488 paintings being shown. Of this number, 366 are from Europe and 122 from this country. Thirteen different nations are here represented, including, for the first time since 1914, Germany and Austria.

After the close of the exhibition on December 6, the entire European section will be shown successively at the Philadelphia Art Club (January 2 to February 15), at the Grand Central Galleries, New York (March 7 to April 21), and at the City Art Museum, St. Louis (May 15 to July 1).

J. O'C.

## MEETING OF THE BOARD OF DIRECTORS AMERICAN FEDERATION OF ARTS

A MEETING of the Board of Directors of the American Federation of Arts was held in New York on the afternoon of October 22. Those in attendance were: Mr. Robert W. de Forest, Mr. Herbert Adams, Mrs. John W. Alexander, Mr. George G. Booth, Mr. Andrew Wright Crawford, Mr. Royal B. Farnum, Mr. Francis C. Jones, Mr. Henry W. Kent, Mr. Frederick P. Keppel, Miss Florence N. Levy, Mr. Arthur W. Page, Mrs. Gustav Radeke, Mr. Edward Robinson, Hon. Elihu Root, Mr. Homer Saint-Gaudens, and, by invitation, Miss Leila Mechlin, Secretary; Mr. Cuthbert Lee, Associate Secretary; Mr. Richard F. Bach, Extension Secretary, and Mr. Huger Elliott, Director of Educational Work at the Metropolitan Museum of Art.

Mr. de Forest presided.

The first business of the meeting was the annual election, which resulted as follows: the unanimous re-election of Mr. Robert W. de Forest, President; Mr. H. K. Bixby, First Vice-President; the following Vice-Presidents: Miss Cecilia Beaux, Mr. E. H. Blashfield, Hon. Robert Woods Bliss, Mrs. George Blumenthal, Mr. Howell C. Brown, Mr.

C. T. Crocker, Mr. William O. Goodman, Mr. Morris Gray, Mr. A. A. Hamerschlag, Mr. Edgar L. Hewett, Mr. Archer M. Huntington, Mr. Ralph King, Mr. John F. Lewis, Mr. E. D. Libbey, Mr. Frank G. Logan, Hon. A. W. Mellon, Hon. John Barton Payne, Mr. William B. Sanders, Mr. John R. Van Derlip, Hon. Charles D. Walcott and Hon. Henry White; Miss Leila Mechlin, Secretary; and Mr. F. A. Delano, Treasurer.

It was agreed to make art in the schools and colleges the chief objective of the organization at the present time. Mr. Root, speaking on this subject, said that the same difficulty confronts us here as in other fields of education—the need of specially trained teachers. He urged strongly the importance of developing a love of art in the young, through contact and through the enthusiasm of experienced leaders. On authority of the Board, the President appointed a special committee consisting of Mr. Huger Elliott, Chairman; Mr. Henry W. Kent, and Mr. Royal Bailey Farnum to report on existing conditions and to prepare a programme for further activity in this field and along these lines.

Announcement was made that the next annual convention would be held in Washington May 12, 13 and 14. The following Committee on Convention was appointed: Mr. Homer Saint-Gaudens, Miss Florence N. Levy, Mr. Arthur W. Page and Miss Leila Mechlin.

The Board of Directors put themselves on record as in favor of the repeal of the sales tax on art, imposed during the war and still in effect, on the grounds that the American Federation of Arts is against taxation of art.

It was voted to arrange for a series of Radio Talks on art to be given during February and March of the present year, and a more extended series next season.

Mr. Farnum reported the aims and objectives of the Federated Council on Art Education.

Mr. Keppel briefly outlined the action taken by the Carnegie Corporation with reference to the establishment of fellowships in art, the issuance of equipment for art study in the various colleges, and the compilation of lists of photographs and of 250 books recommended for the use of college art departments.

The possibility of sending out one-man exhibitions of industrial art—executed work—through the cooperation of designers and manufacturers; the advisability of sending out a field secretary and travelling salesman with one or more of the Federation's travelling exhibitions of American paintings, with

the purpose of increasing the purchase of paintings; and the issuance of a popular pamphlet, making available to the masses material on art appreciation, were all given thoughtful consideration.

The Secretary, in her report, announced the addition of several organizations as chapters, the total number of chapters now exceeding 400, and the membership of these affiliated organizations approximately 100,000.

Announcement was also made that Mr. Ralph King of Cleveland had become a Life Member, making the number of life members twelve.

The following day a meeting of the Committee on Art Museum Extension, consisting of Mr. L. Earle Rowe, Miss Florence N. Levy, Mr. Henry W. Kent, Mr. F. Allen Whiting, Mr. Homer Saint-Gaudens and Miss Leila Mechlin, was held at the Metropolitan Museum, all but Mr. Whiting being present. This committee voted to recommend to the Board of Directors the publication, by the Federation, of a pamphlet on How to Start a Museum, a non-technical treatise which might serve to help germinate the art museum idea. It was also recommended that the Federation be prepared to send out, on request, speakers and museum experts who could assist those who were working to this end, to enthuse the local public and to advise in the matter of the first steps.

## THE ANNUAL AMERICAN EXHIBITION AT THE ART INSTITUTE OF CHICAGO

BY KAREN FISK

WE AMERICANS, the most self-conscious people on earth, according to recent notes by Mr. Sinclair Lewis, are always questioning the significance of our accomplishments in the arts. We worry. Is this book, painting, or jazz tune an authentic expression of the American genius, a true reflection of the American scene? Are we interpreting America aright to ourselves, our neighbors, the world? When an

exhibition of contemporary works of arts, gathered from all parts of the country, is hung, we figure up percentages and try to strike an average, from which we postulate a prognosis. We are inclined to ask of our artists that they be carriers of the American message. We are a young nation, we say, and full of energy, and this we must translate into terms of art. Locomotives and skyscrapers and the movies are our contribu-



CAEN STONE TORSO

EMIL ZETTLER

AWARDED WILLIAM M. R. FRENCH MEMORIAL GOLD MEDAL

tions to civilization, and they must be expressed, or, at any rate, their motivating spirit. A certain superficial violence, a rolling of drums to simulate thunder, is thus sometimes mistaken for the real thing, and we may be led to proclaim any blast sufficiently loud as the voice of America, forgetting that there is no reason why this voice should not, if it please, "roar you as gently as any suckling dove."

All this prefaces the statement that the Thirty-eighth Annual Exhibition of American Paintings and Sculpture opened at the Art Institute of Chicago on October 29, to remain until December 13, and that the works there on view may or may not be considered as bearing a national message,

but that individually there are any number of artists represented who are alive and breathing vitality into their creations. To me it is incidental that, taking random examples, John Sloan should paint "New York from Greenwich Village," that John R. Grabach should choose "Lower New York" as a subject, that Guy Pene DuBois and George Luks should draw upon the night club for "Accordeon Player" and "Jazz Artist." I am glad they went no farther afield for their settings, but the mere choice of scene does not insure significant or "national" art. Take a negative example. Walter Ufer in "Luncheon at Lone Locust" shows the type of setting which many critics consider the essence of





MYSELF

LEOPOLD SEYFFERT

AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL AND PRIZE FOR PORTRAITURE

Americanism, yet the presence of a red Indian and the suggestion of distant mountainous splendor do not make up for indirectness of attack. Sloan and Grabach, on the other hand (and they are only illustrative of a large number), succeed not because they have chosen a certain street or city or continent to picture, but because they have infused their material with a sense of their own individuality. We have learned to expect a high average of technical fluency in these exhibitions; what makes one year's show more or less interesting than its predecessors is the inclusion of works that are, on their own account, vital. A tour of the

Chicago exhibition reveals a number of such works.

The prize awards are pretty well distributed through the galleries, and since the gold ribbons always attract attention and interest, it may be as well to mention them first rather than to attempt to go through the rooms one by one. It is curious to note that, while sculpture always seems to play a minor rôle in the exhibitions and is often overshadowed by its more brilliant and insistent sister art, four out of the ten awards in this show were given to sculptors. The Mr. and Mrs. Frank G. Logan medal and prize was awarded to Albin Polasek for



CHEZ MOUQUIN

WILLIAM J. GLACKENS

PURCHASED FOR THE ART INSTITUTE OF CHICAGO

"Unfettered." This charming figure, its grace enhanced by the simplicity of its presentation, is typical of Mr. Polasek's more idyllic mood. Free in gesture as in name, she springs upward. The committee could not have hesitated long in awarding the second Logan prize, which is given for portraiture. In Leopold Seyffert's self-portrait there is the spirit and dash which, for some years past, this artist has subordinated to the making of pleasing commissioned works. For his study of himself he rolled up the sleeves of his blue shirt, faced the mirror, and set to. The paint is as rich as salad dressing; fat, unctuous,

smooth. How the painter must have enjoyed laying it on in swift, unswerving strokes! Another Seyffert portrait is less satisfactory, following the Sargent tradition of regal pose and gleam of satin without the Sargent glow. Chester Beach's spirited "Sea Horse" took the Potter Palmer gold medal and prize. The Mrs. Keith Spalding prize for sculpture was given to an unusual piece by Estelle R. Kohn. "Maturity," a marble relief, is a thoughtful work in distinctly Oriental mood. What allegory the sculptor had in mind when she made this enigmatic figure with the bird, I do not know, but she has handled her material with





THE CONSOLATION OF ARIADNE

RUSSELL COWLES

AWARDED THE NORMAN WAIT HARRIS SILVER MEDAL AND PRIZE

understanding, and the work has dignity and something more than superficial grace. The Norman Wait Harris silver medal was awarded to Russell Cowles' "Consolation of Ariadne," a subject and composition suggestive of Bryson Burroughs, who is represented by a small painting, "Arcady." Henry R. Rittenberg's "Still Life" won the Harris bronze medal. His is a canvas to be admired for its workmanlike quality and the fidelity of its execution. Of unpretentious but sober paintings like this, the public, thinking no doubt of apple trees in bloom and remembered faces of pretty girls, is apt to ask: "Why couldn't he have chosen another subject?" The new M. V. Kohnstamm prize went to Mary Clay's portrait of "Elizabeth," another work more sincere than spectacular. W. G. Adams' "The Little Dancer" was awarded the Mr. and Mrs. Augustus S. Peabody prize for a

painting by "one of the younger artists." The William M. R. French gold medal was well bestowed upon Emil Zettler for his "Caen Stone Torso." Mr. Zettler looked upon his material and found it good, wherefore he tampered with it as little as possible, bringing out its own life by suggesting rather than insisting upon the representation of a human figure. The Martin B. Cahn prize was given to a young painter, Paul Trebilcock, until recently a student in the school, who in a self-portrait made clever use of conventional properties—gloves, up-turned ulster collar, shell-rimmed glasses—in fashioning a design.

Thus recognized artists and their younger co-workers shared in the awards. Of the exhibition as a whole the same is true. The familiar names and the new are written one beside the other, excellence having been the sole aim of the jury. Many works are



worthy of place in this review. To mention all would be to do justice to none. The first painting that strikes your eye as you enter the galleries is Leon Kroll's "My

father and establishes a slow swinging rhythm to which the other elements contribute sharper accents. The father is admirably and economically characterized.



LILLIAN GISH AS ROMOLA

NICHOLAI FECHIN

PURCHASED FOR THE ART INSTITUTE OF CHICAGO

Wife's Family," a large group recently painted in France, Mrs. Kroll's birthplace, and the artist's present place of residence. To the three female figures, mother and two daughters, Mr. Kroll has given his familiar quality of monumental grace, which is becoming perhaps a trifle mannered, although the foremost figure of the young woman in half-reclining position is splendidly

A rich green-blue background of trees and water is characteristically Kroll. Abram Poole's "Spanish Sisters" is cool and suave, the twin faces suggesting Goya's Duchess of Alba, though the American's formal elegance derives not at all from the Spaniard's impetuosity. His "Davidova" is not lacking in distinction, even though its full possibilities may not have been realized.

Two figure paintings hanging in the exhibition have already been purchased for the museum's permanent collections. Nicolai Fechin's portrait of Lillian Gish as Romola, purchased through the Goodman Fund, has caught the sitter's wistful charm and enhanced it by a sensitive use of color. Her lavender gown, which of course the film did not suggest, is admirably set off against a rich, many-colored background. An early painting by William J. Glackens, entitled "Chez Mouquin," has been presented to the Institute by the Friends of American Art. It is interesting to compare this record of what one writer calls the "mauve decade" with "Hobby Horse," a more recent work of Mr. Glackens, also hanging in the exhibition, in which the influence of Renoir is clear.

Eugene Speicher's two portraits of young women, "The Plum Colored Jacket" and "Sara Rivers," and his head, "Southern Slav," are typical of an artist of whom we have learned to expect serenity and poise. Characterized each by some note of distinction but here listed together for lack of space are other outstanding portraits and figure paintings: Wayman Adams' "Photographer of Fine Arts," William Auerbach-Levy's distinguished canvases, "Girl of Yesterday," "Michael Brennan" and "Father and Daughter"; Randall Davey's "Cow Boy," Sidney E. Dickinson's "The Pink Curtain," John R. Grabach's "Nude and Cats," Charles W. Hawthorne's "Captain's Wife," Robert Henri's "Consuelo in

Black," Kyohei Inukai's "Myself," Jean MacLane's "The Artist's Family" and her husband, John C. Johanson's companion "Evening Hour," Kenneth Hayes Miller's "Ingenué" and Malcolm Parcell's "Helen Louine."

"Joyous Maytime" is a last fresh and sunny message from the late Willard L. Metcalf. "Fields of Golden Rod" is a characteristic work by John E. Costigan, and there are landscapes by Charles S. Chapman, Ernest Lawson, Hayley Lever, George Oberteuffer, E. W. Redfield, W. E. Schofield, and Guy Wiggins. William R. Ritschel, Douglas E. Parshall and Charles Woodbury contribute vivid sea paintings. Gifford Beal, Margery A. Ryerson, Robert Spencer and Jerome Myers have set down their varying reactions to the movement and urge of cities. Ross Moffett's "Planting Potatoes" is a page torn from "The Peasants" or "The Growth of the Soil." By far the finest of the still life paintings is Dines Carlsen's "Flemish Tapestry," the apparent realism of which masks the thoughtfulness of plan and flawlessness of technique.

Sculpture is represented by smaller pieces, for the most part, but there is plenty of variety in the humor of Gertrude K. Lathrop's Abyssinian guinea-pig, the elegance of Paul Manship's "Europa," the refinement of Simon Moselsio's little wood figure of "Chastity," the decorative quality of Leo Friedlander's portrait of his wife, and the striking realism of Quinn's head of Kroll.

## THE BELLOWS MEMORIAL EXHIBITION

### METROPOLITAN MUSEUM OF ART

A MEMORIAL exhibition of paintings, drawings and lithographs by George W. Bellows was held in the Metropolitan Museum of Art, New York, from October 12 until November 22. The paintings were hung in the large exhibition gallery, D. 6, which is reserved commonly for special exhibitions, while the drawings and lithographs were in a small adjacent gallery.

This was an uncommon honor, one of the

highest honors which could be accorded an American painter; an honor, as one of his biographers has already pointed out, heretofore obtained by nine, only, of our native masters—Whistler, Winslow Homer, Chase, Thomas Eakins, Ryder, Abbott Thayer, George Fuller, F. E. Church, and Alden Weir. All of these painters enjoyed longer life than George Bellows.

"This tribute by the Metropolitan



ANNE IN WHITE

GEORGE W. BELLOWES

LENT BY CARNEGIE INSTITUTE, PITTSBURGH

Museum to a painter who made anarchy so much of an avocation, and who paid such negligible heed to 'schools' and the ratified formulae of art, should," Frank Crowninshield says in his introduction to the beautiful catalogue of the Bellows Memorial Exhibition, "hearten every vigorous and original young painter in America." "George Bellows," he tells us in his sympathetic and admirable tribute, "during his nineteen years of work, painted exactly as he pleased. He paid no heed to what, at the moment, was lucrative or fashionable; sought no distinguished patrons; adopted no clichés; and flew, with singular persistency, in the

face of public taste. . . . And yet, today, nine months after his death, Europe is asking for a loan exhibition of his work; writers are preparing monographs; his lithographs are being sought out as if they bore the name of Daumier or of Delacroix; the British Museum is beginning a collection of his prints; while dealers, museums and patrons of art have begun to pay for his work what the artist himself would have deemed fantastic prices."

The memorial exhibition at the Metropolitan Museum explained why this is. It was an impressive show. Every artist does not gain through the aggregation of his





GRAMERCY PARK, SPRING

GEORGE W. BELLOWS



POLO GAME AT LAKEWOOD

LENT BY COLUMBUS GALLERY OF FINE ARTS

GEORGE W. BELLOWS

works; George Bellows does. No one could have stood in the presence of this exhibition without recognizing it as the work of a master.

Who was this man, and what was he?

Mr. Crowninshield tells us. Writing of "The Man Himself" he says:

"First of all, there was Bellows himself, a young man coming to New York, in 1904, fresh from college in Ohio. His father was a builder and architect in Columbus, Ohio. To put too much emphasis on the word Ohio, however, would be a little misleading, for the painter was not, in a true sense, a product of that state, his people having derived from the Montauk end of Long Island, where his grandfather had been a whaler of renown.

"When Bellows arrived in New York he was without sophistication, patrons or means. His practice in art had been limited to a few illustrations in his college paper. In appearance he was tall, shambling and a little ungainly. By nature he was of a firm and elevated character, determined, enthusiastic and honest to the point of bluntness. He liked, inordinately, baseball, music and reading. He was interested in every manifestation of the painter's art. He reacted quickly to the welter of life in New York and was soon absorbed by it.

"But New York never quite mastered him. Year in and year out, the city, it is true, intrigued, energized and inspired him, but it failed in any essential respect to alter his nature or his simple creed of living. In the democracy of his feelings, the tangential nature of his enthusiasms and the homeliness of his character, he remained precisely what he had been when he left college.

"He had lived in New York but a short time before he encountered Robert Henri. That meeting, Bellows would tell you, was the most fortunate incident in his career, for, during the next twenty-one years, Henri was to lend him great aid, first as a teacher, then as a philosopher, champion and friend. It was Henri who first felt the heat of his initiative, who urged him to express his personality, net, and to trust implicitly his aesthetic reactions. It was his early training under Henri that largely determined the direction of Bellows' talents. The two men continued to feel and to think about art

in the happiest concord, but the depth and duration of their friendship rested not alone upon that, but upon the similarity of their views with respect to ethics, conduct and character.

"When Bellows, in 1906, began exhibiting his canvases, the trite and the sentimental were qualities in art that seemed to be in the ascendant. The task that confronted him was to counteract the super-refinement of the day—the too great literalness and banality of it—and to impose upon it what measure of gaiety, invention and sincerity he could summon to his command. Fortunately, however, the crusade did not need to be waged single-handed, as Henri, Sloan, Glackens and Luks had been waging it valiantly before the younger man's arrival upon the scene.

"At the very beginning of his career the art museums of America began correctly to appraise his stature as an artist. In 1908, two years after the completion of his first canvas, a painting by him found its way into the permanent collection of the Pennsylvania Academy. Shortly after that a river landscape of his was acquired by the Metropolitan Museum of Art. At the age of twenty-seven he was elected an Associate of the National Academy of Design, the youngest painter ever to be so recognized. Even his first-year canvases (1906) had been looked upon with enough favor to be exhibited in New York. Notwithstanding those early signs and intimations, however, ten years were to elapse before Bellows was to meet with anything like financial success. During all those years he was never beyond the reach of poverty.

"As time went on, Bellows began more and more to embody the geography and democracy of our country. For one thing, he never set foot in Europe. All of his reactions, all of his emotional qualities, were derived from America—from the soil, sky, wind and water which he knew and observed so well. Many explanations have been offered for his continued refusal to leave America, the simple truth being that the call to leave was too faint, the need to stay too strong." No wonder Bellows became one of the most characteristically native of our painters, his emotions, tastes and personal quality remaining so purely and so completely American.





THE SAND TEAM

LENT BY THE BROOKLYN MUSEUM

GEORGE W. BELLOWES



THE BRIDGE—BLACKWELL'S ISLAND

LENT BY THE TOLEDO MUSEUM OF ART

GEORGE W. BELLOWES



To quote again: "Bellows was blessed with the tastes of the simple, natural man. Those tastes included such widely diversified predilections as circuses, prayer meetings, basket-ball, picnics, old ladies, band concerts, swimming pools, ball games, river excursions, prize-fights, little children. When face to face with such scenes and subjects his emotions—his aesthetic appetite, even—seemed immediately to become aroused. It should be explained, at this juncture, that, while his tastes in living remained normal and simple, his taste in matters of art, music, literature and drama had always shown itself to be fastidious and recondite."

How can we reconcile with this his interest in the frankly bestial and vulgar? Possibly it was a matter of reaction; possibly this fancy came from a fulness of life. It must be admitted that "the paintings by him which achieved the most immediate and widespread popularity were those devoted to the sport of prize-fighting." Be that as it may, he could at times be reticent and tender, but life in its ripeness, and as it swept by as a river in full flood, primarily engaged his attention. He was a man's man.

He attended the Ohio State University. It was in 1904 that he came to New York and began his studies under Robert Henri. Only two years later he opened his own studio. He married, in 1910, Emma Louise Story, of Upper Montclair, New Jersey, and their little daughters, Anne and Jean, he repeatedly painted. Other members of his family, his mother, his father, his aunt and his wife, served as his subjects. After his marriage he lived at 146 East 19th Street, New York. It was in that city that he died on January 8, 1925. The call came suddenly and unexpectedly. He was ill but a few days. He had many plans for the future and was looking forward to fresh experimentation. He had planned a series of heroic mural decorations, a task on which, we are told, his heart had long been set.

The memorial exhibition was assembled by Messrs. Robert Henri and Eugene Speicher, in cooperation with Mrs. Bellows and Mr. Bryson Burroughs, Curator of Paintings at the Metropolitan Museum. The catalogue, with its introduction, was prepared by Mr. Frank Crowninshield, and

the cost of its publication met, in the main, by the friends of the artist. In itself it is a lasting memorial. The history of each work shown therein is noted, and all the paintings and lithographs included in the exhibition were reproduced. Few painters whose span of life has been much longer have received greater honor.

L. M.

A collection of material selected by Prof. Charles R. Richards from the Exposition of Modern Decorative and Industrial Art shown in Paris last summer will be exhibited in the art museums of New York, Boston, Cleveland, Detroit, Chicago, Minneapolis, St. Louis, Pittsburgh and Philadelphia this season. It will comprise furniture, including room groups by Ruhlmann, Sue et Mare, Paul Follot and Rateau; ceramics, represented by the work of Dr. Coeur, Lenoble, Lachenal, Serré, Ruthaud and others; glass and *pâte de verre* by Decorchemont, Dammouse, Marinot, Lalique, and Goupy; silver, inlaid metal work, an ensemble of the iron work of Edgar Brandt, rugs, French woven pattern silks, printed cretonnes from England, wall-papers, and examples of printing and bookbinding. This project is financed by a grant of \$10,000 to the American Association of Museums by the General Education Board.

The Print Makers Society of California during the past season maintained six travelling exhibitions besides the Fifth International. Many more requests were received for these exhibits than could be filled. The Society reports that a particularly interesting phase of the work was the showing of these collections in small communities. This Society sets aside each year 10 per cent of the Associate dues for the purchase of prints shown in the International Exhibition. These purchases are presented to the Los Angeles Museum. This year work by C. A. Seward and Walter C. Yoe-  
mans of the United States, Hugh Gurney, A. Rigden Read and Greta Delleany of England and Max Schenke of Germany were acquired. A print is issued each year to the associate members. A beautiful study of Willows etched by Roi Partridge has been selected this year for this purpose.

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## ART IN OUR DAY

We hear a good deal of the flightiness of present-day youth, of the lawlessness of our citizens generally, of the low standards of politicians, of the perverted taste of our American public; but never, perhaps, in the history of the world was so much effort being exerted in the cause of righteousness and to the end of better living.

It is true that we go dashing about in automobiles, listen to anybody and everybody over the radio, wear clothes that would have utterly shocked our grandparents, and leave little time for serious self-examination; yet in spite of all this, behold what we are doing, or getting done. Who would have dared to believe, even a quarter of a century ago, that in the year of grace 1925 such a music festival would have been held in Washington as that which recently marked the gift and dedication of the auditorium given to the Library of Congress by Mrs. Frederick Shurtleff Coolidge with a generous endowment to insure its appropriate and continued use?

Other notable efforts of the present time

are noted at length elsewhere in these pages: The Federated Council on Art Education is intensively studying art education in the public schools with the object of its advancement. The Carnegie Corporation is, through generous grants, the establishment of fellowships, and other means, encouraging art education in the colleges.

Seventeen years ago, when the American Federation of Arts sent out its first travelling exhibition to Fort Worth, Texas, it was regarded as a rash venture. Today the Federation has forty or more such exhibitions, valued at more than \$200,000, continuously on the road, and many other organizations are circuiting meritorious collections. (The Soviet Government of Russia, by the way, has just sent a circuit exhibition to Siberia.) One of the Federation's Travelling exhibitions has lately been shown in Miami, Arizona (how many of our readers knew there was such a city?), under the capable management of a Business Woman's Club, where it was well shown and made available to all—an example of community, cooperative effort with educational and recreational intent.

In our grandmothers' day exhibitions were held by dignified art associations and only the elite were let in. Museums were cold-storage institutions; today they are hives of activity. The art museum idea is evidently taking root. Since 1917, twenty-two new art museums have come into existence, and many of the older ones have added wings.

Think, too, of what is being done all over our broad land to bring art to the attention of the children through museum guidance and story-telling. How through this medium a real love of art is being engendered in the young—new vistas opened.

Consider the difference in quality of the color prints of our childhood and those of today, hence of the possibilities of art in the home; and what an improvement may be recorded in the furniture and furnishings of the home, a movement to which the establishment and opening of the American Wing of the Metropolitan Museum has given great impetus.

The perfect consummation is not yet. There is continually chance of backsliding, but the efforts of the valiant few have certainly not been in vain. And despite the pessimists, the works of our American

artists are being purchased, by private individuals as well as by art museums. Doubtless some do still prefer Pierce-Arrows and Rolls-Royces, but the Grand Central Galleries report the sale of nearly \$1,000,000 worth of paintings and sculpture by contemporary American artists within less than three years. Some of our painters today are obtaining \$15,000 and more for a single picture, almost before the paint is dry. To be sure, these are the few who have "arrived"; genius is not invariably so well fed.

There is still plenty to do, and need for the doing, but the outlook is by no means gray. The soil, apparently is fallow, and there is reasonable certainty of reward if effort be rightly directed. Those who have toiled and hoped may take heart. Whatever the pessimists may say, *we are going to win.*

## NOTES

### HUNGARIAN ART AT THE CLEVELAND MUSEUM

The Cleveland Museum of Art inaugurated its present exhibition season with the showing of a collection of prints by Hungarian artists.

This exhibition, comprising over 100 etchings and lithographs, was assembled by the Society of Painter-Gravers of Hungary, at the suggestion of Prof. Julius Mihalik of the Cleveland School of Art, and through the cooperation of the Hungarian Legation in Washington. It was received with particular interest and enthusiasm in Cleveland, the Hungarian population of which is ranked as one of the largest among the cities of the world. The exhibition was opened with a programme of Hungarian music and poetry given in the Museum's lecture hall by local Hungarian artists, and during the time that it was on view a lecture on Hungarian Art was given at the Museum by Professor Mihalik. Duplicates of many of the prints were available for sale, and more than 135 of these were purchased. Furthermore, owing to the numerous requests from other museums for the exhibition, additional sets of the prints were ordered and are now being circulated in more than a dozen cities in the United States.

During November there was shown in

two of the Museum's galleries the exhibition of works by Ivan Mestrovic, the Serbian sculptor, which is making a tour of the museums of the country.

The classical collections of the Museum have recently been enriched by the gift from Mr. J. H. Wade of a marble head of Aphrodite, which dates back to the late fourth and early third century B. C. This work is regarded as representative of the "softened impressionistic side" of the art of Praxiteles, as developed by his pupil, Bryaxis, in the school of Alexandria of that period.

The Educational Department of the Museum sent out invitations early in October to school principals in Cleveland and its suburbs, asking that they recommend pupils who showed exceptional artistic ability. As a result, 348 children came to the Museum from 87 schools and were given examinations. From this number twenty-eight were selected and entered in a special class, meeting on Saturday mornings. Members of this class, after a year's study at the Museum, are awarded scholarships in a beginner's class at the Cleveland School of Art, and frequently prove to be among the most talented members of its student body.

### TRENTON IS WORKING FOR AN ART MUSEUM

The Trenton Fair Art Club, which was organized a year ago for the purpose of collecting works of art and establishing an art museum for the city of Trenton, has

recently acquired two paintings which, with a work acquired earlier in the season, will be presented to the city as a nucleus for the proposed collection. They are "The Spring House, West Virginia," by Elizabeth Washington, and "Wooded Path, September," by Katharine Patton.

These paintings were purchased from the exhibition of works by contemporary American artists which was held during September in connection with the Trenton Inter-State Fair. The exhibition comprised 135 paintings and works in sculpture by such well-known artists as John F. Carlson, R. Sloan Bredin, Gertrude Fiske, John F. Folinsbee, Susan Ricker Knox, Henry R. Poore, Hayley Lever, Mary Butler, John Sloan, Henry S. Eddy, Georg Lober, Nicholas Romano, Margaret Fitzhugh Brown, George Laurence Nelson, Margery Ryerson and Eliot Clark,



to name but a few. This was one of the most successful exhibitions ever held in Trenton, both in point of attendance and in the matter of sales. There were approximately 200,000 visitors, and a number of works were sold.

THE PENNSYLVANIA MUSEUM The activities of the Pennsylvania Museum are being conducted this season under the leadership of a new director, Mr. Fiske Kimball, who resigned his professorship at the University of New York to enter the field of museum work. Mr. Kimball has had wide experience in the fine arts as an architect, teacher and administrator. He has taught at Harvard, at the universities of Illinois and Michigan, and for the past seven years has been successively in charge of the departments of fine arts at the University of Michigan, the University of Virginia, and the New York University. In taking up this new work Mr. Kimball also relinquishes a considerable practice as an architect. Among his principal works are the Greek Theatre and a number of other buildings at the University of Virginia. He is at the present time in charge of the restoration of Monticello for the Thomas Jefferson Memorial Foundation, which undertaking he directs as Historian of the American Institute of Architects.

Mr. Kimball has devoted special study and attention to the early days of art in Philadelphia, and in his message written to the Museum from London early in September he placed special emphasis on the artistic possibilities of the city, with its "great tradition of artistic leadership, from the days when it was the colonial and the national capital." "The building of the new museum by the public," he said, "is a magnificent civic achievement. To fill it worthily will take the united labor of all. To assemble there the artistic riches of Philadelphia, and expand them by the united wealth and devotion of the community, would make a museum of which any city, any nation, might be proud—a source of delight and inner enrichment to every citizen."

The new director is also well known as the author of several authoritative works on American art, among them "Domestic

Architecture of the American Colonies" and "Thomas Jefferson." He has recently published a general "History of Architecture."

Through the generosity of its president, Mr. John D. McIlhenny and his wife, the Museum has recently acquired and installed the Tower Hill Room, an important example of Georgian woodwork, dating from about 1745. In a recent number of the Museum's Bulletin was published an interesting, illustrated article on this new acquisition, from which we quote the following descriptive passages: "The room, which is approximately 17 feet wide by 27 feet long, is executed in pine wood and consists of a plain dado with enriched base and rail mouldings, while the door case, mantel and windows form the chief features of the decoration. The center of one of the two longer walls is occupied by a Venetian window, which shows on the facade above the original entrance of the house. Pedestals, carrying the mouldings of the dado, support four well-proportioned Ionic pilasters which flank this triple window and give support to a conventional entablature, here restored, with swelling frieze and simple mouldings. From this springs the arch of the central portion of the window. On either side stands a plain, recessed window, given additional importance by an enriched and shaped architrave. The leaf and flower-and-ribbon compose the motifs of the carving on the architrave mouldings. . . . The chimney-piece on the third wall is interesting because its character of decoration indicates the increasing French influence, only vaguely suggested in the door case. Below the cornice of the mantel the frieze commands attention by its fine execution and the motifs which it employs. A hunting horn occupies the center of the key panel, held in place from below by the head of a hound. The facing of the fire opening is of colored marble. . . . Nothing beyond the dado occurs on the fourth wall, but the carving thereupon is worthy of notice since the same delightful grace of detail and feeling for the value of relief, accomplished only by the greatest technical skill, is here apparent. . . . In largeness and masculinity of treatment, this room recalls the work of William Kent, although the heaviness typical

of that hand is lacking here, while the carving which enriches the whole might well have been done by one of Chippendale's highly skilled craftsmen, so finely is it felt, yet withal so intensely vital in spirit."

AT THE Herron Art Institute of  
JOHN HERRON Indianapolis showed an  
ART INSTITUTE important exhibition of  
modern French paintings.

The selection of canvases included works by Renoir, Cottet, Forain, Carriere, Toulouse-Lautrec, Derain, Marie Laurencin, Bonamici, Guillaumin, Martin, Morisot, Monet, Degas, Pissaro, Sisley, Blanche, Aman-Jean, and Le Sidaner, lent by various owners in New York, Boston, and Pittsburgh. During November there was also shown, in the Print Room of the Art Institute, the Thomas E. Hibben collection of etchings recently presented by Mr. Hibben's children. These include chiefly etchings of the 19th century and also an interesting group by several local artists, including Mr. Hibben himself and Mr. William Forsyth.

In the European gallery of the Art Institute one case is reserved for current exhibitions of contemporary European work. The exhibition for November consisted of glass by Rene Lalique, the well-known French artist. This was lent by Charles Mayer and Company of Indianapolis, and was used together with the exhibition of French painting and a special exhibition of French material from the permanent collections for special correlated work with the seventh and eighth grade pupils of the public schools, who were studying French during November. In this case from time to time there is shown glass, or silver, pottery, or porcelain, textiles, lace or miscellaneous work of Europe.

The Art Institute has lately been showing four etchings by Otto Henry Bacher, which have recently been presented in the name of Mary L. Eurich. They are "Venice Shipping," "Rainy Night in Venice," "The Market, Florence," and "View of the Castello Quarter." Otto H. Bacher was born in Cleveland in 1856. He studied in Munich and later in Italy with Duveneck, the influence of whose teaching is seen in the last two of these etchings. According to

Joseph Pennell, it was Otto Bacher who aroused Duveneck's interest in etching. The John Herron Art Institute has the good fortune to possess a collection of Venetian etchings by both Duveneck and Blum.

AT THE The Goodman Memorial  
ART INSTITUTE Theatre, which has recently  
OF CHICAGO been erected at the north-  
east corner of the Art  
Institute of Chicago and

presented to the Institute by Mr. and Mrs. William O. Goodman in memory of their son, the late Kenneth Sawyer Goodman, playwright, was dedicated on the evening of October 20, at which time three of Mr. Goodman's plays were given by the theatre's Repertory Company. Mr. Potter Palmer presided on this occasion, accepting the gift on behalf of the trustees of the Art Institute, and introducing the speakers, Mr. Thomas Wood Stevens, head of the Department of Dramatic Art; Mr. Robert B. Harshe, the Director of the Art Institute, and Mr. B. Iden Payne of the Carnegie Institute of Technology, Pittsburgh. The first public performance was given in this theatre two days later, when "The Forest" by John Galsworthy, was presented for the first time in this country. Other plays scheduled for production this season are Shaw's "Heartbreak House," Moliere's "Don Juan," George Kaiser's "Gas," and Dumas' "The Tower of Nesle."

Lorado Taft, the well-known sculptor, is again generously contributing a course of free lectures on art which will continue throughout the season. These are given in Fullerton Hall of the Art Institute every Sunday afternoon at 5:30, immediately following the closing number of the Little Symphony Ensemble. During the season of 1924-25, Mr. Taft gave 22 lectures on sculpture, which were attended by over 11,000 persons.

Exhibitions on view at the Art Institute during October, included paintings by Arthur B. Davies, from the Martin A. Ryerson collection; the Cyrus H. McCormick loan collection of paintings; the Birch-Bartlett collection of modern art; the Neilson loan collection of paintings and statuary; the collection of etchings which have been given to the Art Institute by the Chicago Society of Etchers; an exhibition of lithographs, etchings and drawings by



Alphonse Legros; and a collection of oil paintings and water-colors by Olive Rush, of Santa Fe, New Mexico.

A few years ago the urgent need for schools in which should be taught the industrial arts was made manifest in Chicago, and the Art Institute began a revision of its courses in art. Classes in the industrial arts were added and a campaign, undertaken by the Association of Arts and Industries, was inaugurated to provide a suitable building for the new school, as the schoolrooms of the Art Institute were already overflowing with their regular classes. Between \$100,000 and \$150,000 has already been raised for the new school, and as much more is needed before the building can be completed. Its location will be adjoining the Art Institute on the southeast where the excavation and foundation have already been made. The structure will be similar to the Goodman Theatre Building at the northeast corner of the Institute, in that it will not rise above the Illinois Central retaining wall adjoining it. In the meantime the Art Institute has added classes in many branches of the new art and competent instructors are now teaching such useful trades as printing, interior decoration, lithography, textile decorations, lettering, poster design, pottery, weaving, stage costume and stage craft, furniture design, etc.

For the purpose of raising additional funds to complete the Industrial Arts building, the association of Arts and Industries will give an "Arts Ball" in the Gold Room of the Congress Hotel, Friday night, December 18, the principal feature of which will be a Pageant of the Arts, under the direction of Thomas Wood Stevens. Groups from the various art schools of the city will be features and there will be skits and choruses from the principal plays now being shown in the local theatres.

IN PHILADELPHIA  
 Directors of the Art Alliance to serve until 1928, in addition to those members of the board still holding office on unexpired terms, were elected at the annual meeting on October 26. They were Mr. Matthew H. Oryer, Mr. Thornton Oakley, Mr. Winthrop Sargent, Miss Harriet Sartain, Mrs. J. Madison Taylor, Mrs. Harvey M. Watts, and Mrs. Harold E. Yarnall.

Reports of the various activities of the board and the committees for the past year were presented and plans for the coming year formulated. The "Christine Wetherill Stevenson Memorial Fund" to be used for the erection of a bronze tablet in the Art Alliance building and for endowments for prizes for the arts in turn, especially the drama, was announced by the Committee on Memorials to be gradually increasing.

One of the younger artist members of the Alliance, Miss Florence Tricker, awarded a number of medals and honors in local exhibitions, has been appointed dean of the Florida Art School at St. Petersburg.

How the "City of the Future" may look from the artist's point of view, was visualized in a group of some thirty drawings of very unusual character by Mr. Hugh Ferriss, exhibited at the quaint little gallery of the Print Club under the joint auspices of that organization and the Philadelphia Chapter, American Institute of Architects. One saw in these remarkable crayon drawings the probable effect of the zoning laws now in force in many large cities, tending to the construction of buildings of a pyramidal form rising to terrifying heights.

The Bureau of Identification of Pictures of the Pennsylvania Museum in Memorial Hall reports that nearly one hundred pictures presented for expert advice were pronounced genuine works of known artists and that a number of collectors used the facilities of the bureau as a protection from imposition of spurious works of so-called Old Masters. Between 400 and 500 persons took advantage of the services of the bureau's experts during the past year.

An exhibition of Decorated Pennsylvania Dower Chests was on view at the Philadelphia Museum of Art, Memorial Hall, November 10 to 24, lent by Clarence Wilson Brazer, architect, one of the foremost collectors of this type of peasant art by the Pennsylvania Germans, which is not so well known as other branches of their work. About twenty-five chests and boxes were included, as well as hand-woven coverlets and decorated birth and wedding certificates.

The Water Color Club and the Miniature Society opened their annual exhibition in the Pennsylvania Academy of the Fine Arts on November 7.

EUGENE CASTELLO.





COURTESY OF THE KRAUSHAAR GALLERIES

# ST. THERESA. "THE LITTLE FLOWER OF JESUS"

MURAL PAINTING BY

AUGUSTUS VINCENT TACK

RECENTLY UNVEILED, CHURCH OF THE PAULIST FATHERS, NEW YORK CITY

THE  
MINNEAPOLIS  
INSTITUTE OF  
ARTS

Paintings by Arthur B. Davies, Bryson Burroughs, Kenneth Hayes Miller and Varnum Poor were on exhibition at the Minneapolis

Institute of Arts during the month of November. They formed a splendid group, classical in spirit and beautiful in color. The emphasis in number of canvases was divided between Bryson Burroughs and Kenneth Hayes Miller, both of whom were represented by ten works each. Davies sent six and Poor four. The Institute has exhibited several examples of Davies' work in various group exhibitions in the past and owns one of his paintings, "Night's Overture." Bryson Burroughs had a one-man show at the Institute in 1915. The present group exhibition was lent by N. E. Montross of New York.

At the same time there was on exhibition in an adjoining corridor a large collection of art work by pupils in the Minneapolis public schools. The work comprised examples of all grades, from the first year in grammar school through the junior and senior high schools. The entire work of one class was shown as representative of the standard maintained in the schools. In this way the exhibition was a cross-section of public school work and "an almost unique example of what city schools can do in using the city museum as a means of broadening the scope of their work."

The Minneapolis public schools send classes regularly to the Institute, making a more systematic and complete effort to help pupils to a knowledge of the arts than is being made in other cities.

Lecture programmes at the Institute of Arts are well under way with a special series of talks on furniture given by Miss Miriam McHugh and a series on painting, given by Alan Burroughs. Prints talks by Miss Marie C. Lehr, special free lectures every Sunday afternoon by a variety of speakers and Children's Story Hours by Miss Josephine Olson complete the fall programme of lectures.

The motion pictures shown at the Institute have begun with much success. After the showing of the "Armor" film from the Metropolitan Museum of Art, the "Making of a Bronze Statue" and a 10th century "East Indian Story," from the same pro-

ducers, the Institute will show three reels of Egyptian antiquities. Later on the series will include various films showing the manufacture of glass, pottery, textiles, etc.

Of more than usual interest THE MUSEUM OF FINE ARTS, the Boston Museum of Fine Arts is planning to erect this year a new building for European and American Arts, forming an enlargement of the present museum building and marking another step toward the completed structure which will eventually occupy the museum site.

The plan of the new building follows the perimeter of an open square inclosing a large court, open to the sky, offering an opportunity for outdoor exhibition and a garden treatment in accordance with the original plans for the completed Museum. There will be three floors, each containing exhibitions. The court floor will be made up of galleries and original rooms displaying American arts of the 17th and 18th centuries. On the next, or ground floor, will be shown general European arts, with the exception of one section on the Fenway side, which will contain the three American rooms which the Museum has recently acquired from the Derby-Rogers house at Peabody, Mass., and the office of the department. The most important objects of European art will be exhibited on the second, or main floor, in galleries and paneled rooms of several epochs. The first gallery is to be assigned to the earliest arts in the department, the succeeding galleries displaying other distinguished works in the order of their development. In this connection it is interesting to note that the interior construction of the building has been planned to allow freedom in the moving of gallery partitions, which will go far toward adapting the sizes of galleries to the needs of a growing collection.

The architectural treatment of the exterior will be in harmony with the present building; the facade on the Fenway will be of granite and the walls in the court will be of brickwork matching that of the older walls.

The plans for exhibition in this new building include, in addition to general galleries, original architectural interiors, a number of





COPYRIGHT BOSTON MUSEUM OF FINE ARTS

APOLLO IN HIS CHARIOT WITH THE HOURS  
ONE OF A SERIES OF MURAL PAINTINGS

BY JOHN SINGER SARGENT

RECENTLY UNVEILED, MUSEUM OF FINE ARTS, BOSTON

which have been acquired by the Museum during the past ten years. Notable among the European interiors are three important examples from England and France. One English room of oak is executed in the style of Sir Christopher Wren and Grinling Gibbons and dates from about the last decade of the 17th century; another is of the late 15th century, a fine example of Tudor woodwork. According to the plan of installation the visitor will enter this room from the street door and will find a complete English interior as it appeared about the year 1490. There is also a French salon, approximately 42 feet in length, of the time of Louis XVI. Among the early American interiors to be included are those from the Jaffrey House, built in Portsmouth, N. H., about 1730, and those mentioned above, from the Derby-Rogers House at Peabody. These last are the work of the architect, Samuel McIntire of Salem, and when installed in the Museum will contain not only objects of the period but some of the identical items of furniture, window cornices, and fire tools placed in the Derby-Rogers House in 1801 by its first owner.

This is the third addition which has been made to the Boston Museum since its incorporation fifty-five years ago. In 1876 a section of the original building was opened to the public; in 1909 the new building on the Huntington Avenue site was opened, and in 1913 came the Evans building on the Fenway. The new building is to be erected with the Western Art Building Fund, which has been established largely through the generosity of the people of Boston.

The Brooklyn Museum is LECTURES and again offering to its members and others an interesting fall course of illustrated lectures, beginning October 25 and ending December 13. Pursuing the custom which was inaugurated last season, these lectures are given on Sunday afternoons at 3:30 in the Museum Auditorium. The programme, which was arranged by Dr. William Henry Fox, Director of the Museum, includes such interesting topics as "The Influence of the Barbizon Masters on American Art," by Mr. Robert J. Wickenden; "Important Pictures of the Louvre," by Miss Florence



Heywood; and "The Tabernacle and Temples of Jerusalem," by Mr. Samuel H. Cuff.

In addition to these Sunday lectures a special course of talks on Lace has been arranged. These lectures are being given in the Museum's lace room by Miss Marian Powys, who is internationally known as a designer and maker of lace. They are illustrated by slides and by actual examples of the lace of various periods selected from the Museum's collection and that of the lecturer.

This Museum has also arranged for the first local presentation of "The Chronicles of America," a series of motion pictures reproducing striking events in the history of the United States. These pictures were planned by the Yale University Press, under the direction of members of the Departments of History and of Education of the university, and produced under the supervision and control of a Committee of the University Council.

Still another course of lectures was open to members of the Museum during October and November, those of the New York School Art League. These were given in the Museum Auditorium on Saturday mornings and were by Leon Dabo, Helen Dryden and Edmund W. Greacen.

The town of Sandusky,  
Ohio, through its Art Study  
Club and its Public Library,  
has already begun planning

and working for Art Week next April; in fact, activities along these lines have been in effect since September. Much of this work is being carried on in the schools of the town, where a contest has been arranged by the Art Study Club in cooperation with the superintendents and art directors. A set of fifteen prints reproducing works by the great masters has been placed in each of the schools, to be studied during the period of the contest, which will culminate with Art Week. As prizes for the best essays on these pictures, the club is offering a framed picture to the winning child in each school, and the same to the winning child in the city, this print to be hung in the school which he or she is attending. These prints were selected from lists suggested to the club by Mr. Rossiter Howard, educational director of the Cleveland Museum of Art; Prof.

Clarence Ward, head of the department of art at Oberlin College, and by the American Federation of Arts. The list includes such well-known works as "Harp of the Winds," by Homer Martin; "The Doge," by Bellini; "Lavinia," by Titian; "The Man with the Gold Helmet," by Rembrandt; "Infanta Maria Theresa," by Velasquez; "The Last Supper," by Da Vinci; "Madonna Granducca," by Raphael; and "George Washington," by Gilbert Stuart.

A set of these same prints is also being shown at the Public Library, where they are made the subject of study by the Art Study Club in connection with its monthly meetings. One picture is discussed at each meeting, and at this time the local newspapers publish a sketch of the life of the artist by whom it was painted, thus endeavoring to bring the subject to the attention of the people of the town. As evidence of the success of this plan is the fact that the Kiwanis Club of Sandusky has purchased eleven of these prints to form the nucleus of a permanent collection for the Library, and that another local organization has purchased a print for the same purpose.

The Sandusky Camp Fire Girls' Association is arranging for a circulating picture gallery similar to that of the Dayton Art Institute. The plan is to assemble a collection of 25 prints, simply framed, which will be circulated among the members of the Association for the purpose of developing interest in, and appreciation of, art.

Under the auspices of the  
Business and Professional  
Woman's Club of Miami,  
Arizona, a travelling exhibi-  
tion of paintings by Boston artists, circu-  
lated by the American Federation of Arts,  
was shown in the Fitzpatrick Building  
located in the business district of Miami,  
the week of October 26. Rarely has an  
exhibition been made more of or presented  
in a way more calculated to bring it favorably  
to the attention of the public. Excellent  
notices were published in Miami papers.  
The publicity material sent out by the  
Federation was not only used but well  
used. Invitations were sent by mail to all  
members of the Civic Clubs; four mornings  
were reserved for the school children; a  
special time for attendance was set for the

teachers; one day from noon until night was set aside for the Spanish-speaking people, citizens of Miami, and invitations were sent to the heads of several Mexican organizations asking them to invite their members. A sign contributed by a local sign painter was stretched across Keystone Avenue by members of the Miami Fire Department to give publicity to the location of the art exhibit and to the fact that the display of pictures was free. Special programmes of music were provided by the high school band and by local musicians, and every evening there was a talk given on the exhibition or a related subject. One evening Miss Lottie Crabtree commented on the exhibition. Miss Ruby Lisenby gave an illustrated talk on the proper treatment of pictures in the home. On the third evening Mr. Frank L. Snell was the speaker, and his talk was on American art generally. On the evening devoted to the Spanish-speaking people, Mr. Miguel Ciriza made comments on the exhibition in Spanish. It was interesting to note on the programme that every afternoon from 12 to 7 was set aside for "silent visitors"—those people who wished to enjoy pictures quietly. The catalogue of the exhibition, which included, by the way, prints as well as paintings, the former lent by the American Art Bureau of Chicago, contained an excellent little article on "How to Appreciate a Picture" by Helen Parker, head of the Department of Museum Instruction of the Art Institute of Chicago. Not only did all Miami attend this exhibition but those from Miami's sister cities came in crowds. Hats off to the Business and Professional Woman's Club and all honor to Mrs. Elma Wood Hays, Chairman of the Exhibition Committee, to whose admirable management and wise foresight in the matter of arrangements its splendid success was due.

AT THE  
ART CENTER,  
NEW YORK

The Fifth Annual Exhibition of the Louis Comfort Tiffany Foundation was held at the Art Center in New York during the last three weeks in November. The showing was of particular interest this year, as it included the work of several members of the Foundation who have lately returned from several years' study in Europe. Among

these were Edmund Amateis and Frank Schwartz of the American Academy in Rome. Other exhibitors included Daniel Garber, Charles Hopkinson, Hobart Nichols, Charles S. Chapman, Emile Walters, Kimon Nicolaides, Charles Locke, and, among the younger artists, Francis Kelly, Renwick Taylor and Andrew Winter. The last of these has for a number of years spent his summers at sea, and is winning recognition by his marine paintings. Among the women exhibitors may be mentioned Beatrice Kendall, the daughter of W. Sargeant Kendall. A noteworthy feature of the exhibition was a collection of jewelry designed and executed by Frederic C. Clayter, Director of Craftwork at the Carnegie Institute of Technology.

Another notable exhibition set forth in these galleries during November was that of printed silks designed by six contemporary American artists—Ralph Barton, Charles B. Falls, Neysa McMein, Clayton Knight, Rene Clarke and Katherine Sturges. This group was formed for the purpose of creating, for our own day, distinctively American designs.

There was also shown at the Art Center during the past month an important collection of paintings, including ten Old Masters from the Duke of Westminster's collection; two Primitives from John Singer Sargent's collection; three canvases by Sargent himself; a Quentin Matsys, and a number of examples of the XVIIth century Italian school.

ART IN  
WASHINGTON

The season began early and auspiciously in Washington with the opening of the Centennial Exhibition of the National Academy of Design and, a fortnight later, the dedication of the Auditorium for Chamber Music with attendant festival at the Library of Congress, the munificent gift of Mrs. Frederick Shurtleff Coolidge of Pittsfield, Mass. The gift and endowment of this auditorium as an adjunct to the Music Department of the Library of Congress by Mrs. Coolidge has induced official recognition of one of the leading arts by the National Government. The Treasury Department is custodian of the endowment fund, and the artists who appear under the auspices of this endowment will



be paid with Treasury vouchers. Artistically and acoustically, the auditorium, seating 500, is ideal for the purpose. The series of five concerts given to inaugurate its completion made manifest the significance of music as an art. In the lobby of the little concert hall is a tablet commemorating the gift, the chief feature of which is a medallion portrait of the donor. This is the work of Brenda Putnam, that most gifted of the younger sculptors in America today, and daughter of the Librarian of Congress, one who is herself not only a sculptor but musician.

A series of notable print exhibitions to be held during the present season in the Smithsonian Building under the auspices of the Division of Graphic Arts, National Museum, began in October with an exhibition of etchings by two etchers of Minneapolis, George Resler and H. Lindley Hosford.

Aquatints in color done by a special process by contemporary French print makers was the feature in November. A lecture on "Aquatint in Color," illustrated by motion pictures, was given by Georges Plasse, one of the exhibitors, in the Auditorium of the National Museum on November 5, free to all.

During the month of December a notable exhibition of early American portraits, miniatures and silver is to be held in the National Gallery, National Museum, under the auspices of the Washington Loan Exhibition Committee of which Mrs. William Corcoran Eustis is chairman. This will consist largely of important and representative work in private ownership. An illustrated catalogue will be issued.

The Washington Society of the Fine Arts is conducting, as usual, courses of illustrated lectures on the fine arts, a series of musical lecture-recitals and of lectures on literature. The first of the lectures on the Fine Arts was given by Royal Cortissoz on November 11 and was on "One Hundred Years of American Art," referring especially to the exhibition of the National Academy of Design on view at that time in the Corcoran Gallery of Art. On December 9, Mr. Herbert Richard Cross will give an illustrated lecture on "Gilbert Stuart and his Contemporaries."

Excellent exhibitions are being held fortnightly at the Arts Club.

#### NOTABLE EXHIBITION IN DALLAS

The Dallas Art Association is holding its Fifth Annual Exhibition of paintings and sculpture, which opened on November 16 to continue through December 5. The exhibition is being shown at Stoneleigh Court, one of the leading hotels of the city, which has given over its entire lower floor to the display. The collection, which comprises 160 paintings and 70 works in sculpture, is of varied interest, including not only works by American artists but by those of foreign countries. Furthermore, it is not restricted to examples of the work of living men and women but shows works by several well-known artists of the early schools. Among the American artists represented, both of the present and of the past, are Copley, Peale and Benjamin West; George Inness, Frank Duveneck, Dwight Tryon, J. Francis Murphy, Willard Metcalf, Emil Carlsen, Twachtman, Ben Foster, Gardner Symons, Abbott Thayer, Robert Henri, Leon Kroll, Wayman Adams and Eugene Savage, to name only a few. Representing the art of the various foreign countries are works by Vigee-Lebrun, Delacroix, Corot and Claude Monet of France; Turner and Brangwyn of England; Zuloaga and Anglada of Spain; Lucas Cranach, of Germany; and Nicholai Fechin, Leon Gaspard and Seraphim Soudbinin, of Russia. Representing the Flemish school is a painting by Frans Porbus, "Archduchess Isabella of Spain," and a portrait of "The Earl of Holland" after the manner of Van Dyck.

Among the notable works in sculpture are those by Augustus Saint-Gaudens, Lorado Taft, Solon Borglum, Chester Beach, Brenda Putnam and Janet Scudder.

During the time that the exhibition has been on view Mr. Dudley Crafts Watson, head of the extension department of the Chicago Art Institute, has spent a week in Dallas, lecturing twice a day in the galleries.

#### ART IN HONOLULU

Honolulu, Hawaii, has been afforded an opportunity to see a series of interesting exhibitions throughout this year, at the Cross-Roads Studios. Nearly all of these exhibitions were on view for about two weeks.

Wood block prints of China, Japan, Korea





CORNER OF THE U. S. NATIONAL MUSEUM, WASHINGTON, D. C. SHOWING PAINTING, "THE ANNUNCIATION," ATTRIBUTED TO IL SABBATINI (SABBATINI, LORENZO, 1530-1577), RECENTLY LENT TO NATIONAL GALLERY OF ART

and the Philippines by Elizabeth Keith were shown in January and February. A large number of these prints compose one of the exhibitions which are being circulated this year by the American Federation of Arts.

A private view and reception on February 20 opened the second annual exhibition there of the Salmagundi Club of New York. One hundred and ten small paintings were shown. Frank M. Moore, the only member of the club who is a resident of Honolulu, and who was represented in the display, gave a lecture, during the exhibition, on some of the artists, their techniques and personalities.

Paintings of French Indo-China, Burma, India, Hong-Kong, China, and other sections of the far east, by Elmer E. Garnsey, were shown the last of March and first of April.

The National Association of Women Painters and Sculptors held its first exhibition in Honolulu in May. It was composed of forty paintings and numerous small bronzes. Informal talks on the artists by Mr. Moore were given to groups of school children and others. This exhibition was opened with a private view which extended throughout an afternoon tea and an evening reception.

A group of lithographs by the late George Bellows was exhibited for a week in June.

Forty paintings and wood block prints by Ambrose Patterson, of California, Washington and Hawaii, were shown the last two weeks of July.

A group of paintings by six artists of Honolulu is included in the travelling exhibition of Hawaiian art now on a two-year tour of the United States.

Five hundred examples of the work of painters in North and South America have been assembled by Mr. William Alanson Bryan, Director, and are now being shown in the Los Angeles Museum of History, Science and Art. This exhibition was planned to commemorate the opening of the first unit of the new Los Angeles Museum. Two hundred and fifty of the paintings represent North America. Of these 120 were invited from the United States and 25 from Canada. Seventy-five were selected from among those submitted to the jury. A part of the Latin-American section came from artists living at present in Europe and were selected by Miss Palmer of Madrid and Mr. Lerolle of Paris, representatives for the Carnegie International Exhibition. The Mexican section is said to be especially interesting, including paintings by nearly every member of the Syndicate of Painters. The South American countries were given a quota based on population and the relative artistic importance of each country. An important feature of this exhibition will be the purchase prizes. The Los Angeles Museum is offering a first prize of \$1,500, a second of \$1,000, a third of \$500 and four honorable mentions. The government of Ecuador, through its Ministry of Public Instruction, has offered one gold and two silver medals. Other awards have been given by Mr. and Mrs. Allan C. Balch and Mr. Earl Stendahl.

The exhibition of small paintings and sculpture by members of the St. Louis Artists' Guild, which opened in October, was held over until the middle of November.

Opening November 1 for two weeks at

the City Art Museum, the St. Louis Art League held its eleventh annual Thumb-Box Exhibition. Colorful, intimate sketches were exhibited by 67 painters and sculptors, among whom were those whose work was shown at the Guild, and many others. Prizes were awarded in both exhibitions and a number of sales were reported.

A selection of Spanish furniture and decorative arts from the collection of Louis La Beaume, architect, was shown at the City Art Museum throughout November. It included work characteristic of the 16th, 17th and 18th centuries, and was assembled under the direction of Arthur Byne, the eminent authority on Spanish decorative arts; each piece was typical and interesting. The last two weeks in November water-color paintings by Arthur Byne of Madrid were on display at the Museum.

The annual competitive exhibition by St. Louis artists opened with a large reception at the Artists' Guild on the evening of November 14. Prizes amounting to \$1,300 were awarded by an out-of-town jury, and a variety of types of work was seen in all the mediums of artistic expression.

The Two-by-Four Society's first exhibition of paintings in several years was opened at the Newhouse Galleries on November 1 with an informal reception. This society, of which Victor Holm is now president, was formed in 1906.

At these galleries was held recently an exhibition of paintings by Ernest Lawson, followed by a one-man show by Tom P. Barnett.

Portraits and figure paintings by Susan Ricker Knox were on view until November 1 at the Shortridge Art Galleries. Miss Knox was in St. Louis during her exhibition, and several teas were given in her honor.

Paintings by Raymond Eastman were shown in the art room of the Public Library the first half of November.

Of architectural interest was the dedication of the Nathan Frank bandstand in Forest Park. It is situated on an island in the center of Pagoda Lake and is a pavilion of the Renaissance style, constructed of Bedford limestone.

On October 22 the corner-stone of Bixby Hall, the new \$250,000 art school given by William K. Bixby, was laid with appropriate ceremony. M. P.

The new Chenil Galleries LONDON NOTES have displayed a Tri-national exhibition of modern art from America, Britain and France; in this show there are some fine works, but nothing astounding; in fact, with three exceptions, I have seen the artists represented better elsewhere. The three exceptions are Epstein, who shows a head that can well withstand both time and criticism; Roger Fry, whose portrait of himself is alive, distinguished in style and splendid in technique; and Eric Kennington, whose exquisite bronze baby has never been excelled by any sculptor. There are, however, interesting works by Bourdelle, Picasso, Picabia (whose joke portrait made of hair-pins, matches and string is a childish *tour de force*), and by Roberts, who depicts the psychology of modern city dwellers in their most cramped aspect as no one else can; by Brancusi, whose abstract wood-carving is delightful in itself, and beautifully finished in style; and by an artist unknown to me, A. R. Thompson, who shows two paintings full of promise; and X. Kapp exhibits his well-known character drawings. There is a fine specimen of 19th century work, which looks curiously "tight" nowadays despite its beautiful style, by Forain; and other works by Pouplet, Modigliani, Maillol, Connard, Braque, Porter, Augustus John, Sir W. Orpen (an old work seen before) Walter Bayes, Rouault, Duncan Grant, Marie Laurencin (inimitable in her fantastic way), Sheriggham, Le Sidaner, Philpot, McEvoy, Monet, Derain, Colin Gill, W. Nicholson, Lamb, Vanessa Bell, Gertler, Laurens, and Ethel Walker.

The American section has works by well-known artists, but even Hawthorne is not seen here at his highest; Maurice Stern, Jo Davidson, A. B. Davies, R. W. Chanler and the late P. W. Bartlett are among the American exhibitors, but London still waits for a really adequate show of American art. It seems to me that there are too many exhibitions going on during the year for the famous artists, even of the modern schools, to be able to get enough work done to do themselves justice on all occasions; nevertheless this tri-national exhibition is a welcome idea and in time artists may come to reserve some of their finest outputs to send to it.

The most interesting thing I have seen this month has been the little group of embroidery from modern designs, at the Independent Gallery; it is so original that it is a pity it was not seen at the British section of the Decorative Arts Exposition in Paris. The designs are by Duncan Grant, Roger Fry, Vanessa Bell and Wyndham Tryon; the application of them to tapestries for chair coverings in wool has been done by a group of ladies of their "set," showing what I have always felt: namely, that abstract design is usually most suited to applied art, a lesson which the Paris show makes evident.

At the Leicester Galleries there is at this time a room filled with works done in Africa by a young South African, Neville Lewis, whose name is already made. He is modern and vigorous, realistic, and has a sense of color and design as well as of portraiture. He evokes the atmosphere of the people and the country, lighting up the room with tropical sunlight.

In an adjoining room, Sir John Lavery shows his well-known interiors, many new ones, and some which have been already seen; he works in this sphere on a small scale, and his remarkable knowledge of perspective and color values, together with his sense of dimensional values, makes him a master in this particular realm. He has also a way of handling the paint so that the textures of the various hangings and covering in these luxurious and famous rooms have each an individuality. The result is delightful. The pictures are painted in the vein of the conversation and life of the people who inhabit the interiors.

The International Society of Sculptors, Painters and Gravers, after a too long retreat, will give an exhibition at Burlington House this winter. This in itself is an innovation, for the past presidents of this society, Whistler and Rodin, would never, in their time, have been admitted inside the august precincts of the rooms owned by the Royal Academy which, like the present British conservative Party, has widened its scope and taken in modern art in a way never before dreamt of by Academicians.

The French section of the International Confederation of Intellectual Workers sent as its official delegate to the conference of the British Confederation of Art, Monsieur





PORTRAIT OF MRS. MYERS

BY

JOHN SINGER SARGENT

SHOWN AT THE KNOEDLER GALLERIES, NEW YORK, NOVEMBER, 1925

José Germain, Chevalier of the Legion of Honor, President of the Syndicat of Dramatic Authors, etc., etc., and among the other speakers was Israel Zangwill.

Frank Brangwyn is at work on the decoration for the House of Lords. H. V. Lancaster, F. R. I. B. A., is busy with the new Parliament House for Lucknow and the new palace for the Maharajah of Jodhpur.

An interesting sign of the times may be seen in the fact that the journal of the Union of Railway Clerks (60,000 of them) is publishing articles connected with the arts, which leads one to believe that when the renaissance comes to England it will come from the people themselves, who are daily making strides towards a better understanding of works of art of all kinds.

The Townplanning Institute held its conference at Canterbury last month, and Professor Abercrombie, who has recently made a valuable report for the development of Kent, where coal has been found, was the chief speaker. Thanks to his report, when the coal mines of Kent are worked to the full we shall be spared the devastation that followed the coal workings in the North of England. Smoke and dirt will be practically eliminated by his planning scheme, and the miners will be suitably housed. The great increase of population, estimated at 700,000, will be provided for beforehand by the building of seven or eight new towns large enough to have a real civic life, while the beautiful countryside of rural Kent will be interfered with as little as possible.

The Society of Mural Decorators and Painters in Tempera has issued an important technical treatise on the various media employed in their work, being papers by those of their members who have for years been doing valuable research into these problems.

AMELIA DEFRIES.

PARIS      The eighteenth Salon d'Automne is on view in the  
NOTES      twenty-three rooms of the  
            pleasant wooden barracks

in the Jardin des Tuileries, built for the Spring Salon when it was ousted from the Grand Palais by the Exposition des Arts Décoratifs.

The Salon d'Automne was baptized, upon its foundation in 1903, the "Salon des Fauves," because its founders were revolu-

tionaries, young and fierce, in the art of painting. Matisse, followed by a small group of disciples, himself fresh from Gustave Moreau's studio, figured in this Salon almost immediately as a young leader. Derain, Friesz, Vlaminck, Bonnard, Guérin, and hosts of others more or less important, flung startling banners to the breeze, some of them dazzling and audacious of color. In the course of the seasons the first heat of revolt cooled, talents were organized and developed with the usual diversity of result, and in 1920 the vivacious Salon d'Automne had settled down to a "public utility" recognized as such by the Government. Nevertheless, it continues to be a Salon for young painters and is interesting as a study in tendencies. These tendencies are distinctly less violent at present; there is more reliance upon academic forms—always, of course, in conjunction with personal fancy. There are some horrors of form and color, especially in Salles 1 and 11, but Parisians are indulgent to youthful vagaries. There is a fine Kisling portrait of a young girl, soberly, beautifully colored, full of character; there is a mother and child by Eugene Zak which is done in the style of a wooden mannequin and yet has a certain artistic mastery; two interiors by Matisse which represent his daily work and have no especial significance, but are as charmingly colored as a bouquet of spring flowers from the fields; a striking group of figures, some nude, some dressed, by young Favory, which is regarded as very promising technically; a fairylike but real forest by Demeurisse; and Van Dongen's portrait of Nazimova, representing a gaunt, tragic woman seated, wearing a dark gown with dim ornamentation in front at the knees, a blue scarf, and enormous emeralds on her wrist. A piece of green drapery is on the arm of the chair. Her right hand holds a cigarette, and her eyes are enormous and grieving, almost horror-stricken; she has a drooping red mouth, her head is large and her hair abundant and outstanding. It is a strange picture, perilously near the absurd. But Van Dongen's qualities are there.

The private expositions are beginning to open their doors for the season. Th. Bossard is exhibiting, at the Marcel Bernheim Gallery, his poetical canvases, with their mountains and angels and female deities,



## EMILE ANTOINE BOURDELLE

### IN HIS STUDIO

A COLLECTION OF 35 WORKS BY THIS MOST DISTINGUISHED CONTEMPORARY FRENCH SCULPTOR, ASSEMBLED BY MR. CONGER GOODYEAR OF BUFFALO, WAS SHOWN DURING NOVEMBER AT THE GRAND CENTRAL GALLERIES, NEW YORK, AND IS TO BE SHOWN IN BUFFALO, CLEVELAND AND CHICAGO. SINGLE EXAMPLES OF BOURDELLE'S SCULPTURE HAVE BEEN SHOWN FROM TIME TO TIME HERETOFORE IN THE KRAUSHAAR GALLERIES, NEW YORK, BUT THIS IS THE FIRST COMPREHENSIVE SHOWING THAT HE HAS MADE IN THIS COUNTRY. BOURDELLE HAS LATELY BEEN COMMISSIONED TO REPRODUCE, FULL SIZE, HIS "DYING CENTAUR" FOR THE ARGENTINE. ALREADY HE HAS A MONUMENT OF GENERAL ALVEAR IN BUENOS AIRES, A HUGE EQUESTRIAN FIGURE SURROUNDED BY SYMBOLIC STATUES. "THE VIRGIN OF ALSACE," WHICH STANDS ON A HILL AT NEIDERDRUCK IN ALSACE, COMMEMORATING THE PROVINCE'S RETURN TO THE MOTHER COUNTRY, IS HIS WORK. HE HAS DONE OTHER IMPORTANT WAR MEMORIALS. WHERE RODIN SOUGHT INSPIRATION IN CLASSIC EXAMPLES, BOURDELLE IS SAID TO GO BACK BEFORE THE DAWN OF HISTORY FOR HIS INSPIRATION.



which are so well done that it is difficult to see how they are done, and Hermine David, at the Druet Gallery, shows her happy pictures of fairs and fêtes and Sunday promenades. The American painter, Frances Q. Thomason, is exposing at the Marsan Gallery fifty-seven canvases of varied charm—towns, gardens, studios, interiors, little houses, châteaux—all evincing understanding of and love for France, where she has lived so long, as well as the skill that characterizes the sensitive and accomplished artist.

It was officially announced that the Exposition of Decorative Arts would close the seventh of November. Many merchants have urged its reopening in the spring, but this is thought to be a too risky experiment. When the Chamber of Deputies met, towards the end of October, the Minister of Public Instruction offered his views as to what building should be preserved for permanent use as a museum, for instance, of modern decorative art, or a school of the same, for which there is need. Recently the question was put to Parisians: what buildings of the Exposition should be retained? The reply was, Not any! Flimsy as most of the pavilions are, it will require seven months or more for their demolition, along with their pretty fountains, gardens, etc., and the restoration of the site to its normal condition. It is doubtful if ever again they will allow an exposition of this extent to be built within the city. Though such an enterprise was all very well before the days of frantic street traffic, it is quite a different problem now and too encumbering to modern Paris.

It is thought that the Exposition has aided materially in the accord between art and industry. There are still some manufacturers who prefer to work without artists, and there are artists too difficult to handle when it comes to industrial compromises; but, on the whole, the result has been good in this respect as well as in the popularization of contemporary decorative and industrial art.

LOUISE MORGAN SILL.

The Denver Art Museum has recently acquired through the Ranger Fund a painting by Lillian Westcott Hale, entitled "Nancy."

A NEW  
PROGRAMME  
OF ART  
EDUCATION

Baltimore, Maryland, one of the first of our American cities to establish and conduct courses in art in its public schools, is this year trying out a new programme for art education. The local educational interests are to be allied more closely with the professional art interests; relationships are to be established not only between the public schools and the special art school but also with the art museum and other educational forces.

The new elementary school art course will aim to enable boys and girls to employ the principles of art in all life situations to which they apply. Color, form, arrangement, lettering and construction will be taught, with appropriate points of emphasis assigned to each topic in each of the first six grades, where technical knowledge will, it is thought, find its ultimate outlet in creative expression. The latter will also have a place in the scheme.

The junior high school course will aim to acquaint all the pupils with art as an important phase of experience with which the individual must come into contact every day of his life whenever he chooses a costume, selects something for his home, in fact, whenever he is called upon to make an aesthetic decision or to evaluate or appreciate anything made by man.

In the senior high school there will be a general appreciation course required of all pupils in their first year. There will be also specialized or unit courses in various art subjects. These courses will be required only of pupils who are working toward an art diploma. All courses will be open to pupils of other departments as well as those who elect to study art as their major subject.

The Worcester Art Museum is holding this season on Saturday afternoons a series of Story Hours for children on Art History Literature of the Ages. These stories are divided into groups according to centuries, from the first to the nineteenth. Through this means the children are not only introduced to various places of historic and artistic interest but will become acquainted with many interesting personages

of the different periods. In October they were told how "Ashur-Bani-Pal Went Hunting at Ninevah"; in November how "The Emperor Justinian Built a New Byzantium"; in January both Joan of Arc and Marco Polo will be ushered in. In February "The King Holds Court in Old Touraine"; in March "An Escapade of Cellini the Goldsmith" will be related. Later there will be "A Happy Sojourn in Holland" and finally, in May, "Queen Marie Antoinette Plays Shepherdess." At the conclusion of the series, from May 8 to 20, there will be an exhibition of work by the children who have gone voluntarily to the Museum and are familiar with its collections.

ITALIAN  
NOTES

The impending Holy Year, combined with celebration preparations for the septi-centenary of the death of

St. Francis of Assisi, are accelerating a distinctly religious movement in modern Italian art. This trend was initiated by the demands of commemorations of the war's fallen heroes and by the restoration of churches destroyed by the enemy. In competitions held for the building of new churches, several young architects have manifested marked talent, among them Brenno del Giudici, whose latest work is the inspired Temple to the Fallen, upon the summit above Vidor. The altar-piece for this temple is a Pieta in tempora by Guido Cadorin, who has recently completed a large number of ceiling and wall frescoes done in the grand manner of the ancients, for rebuilt churches in remote hamlets of the Veneto.

Many prize competitions with juries of mature artists and critics, for the celebration of the septi-centenary, are destined to call out talent in every branch of art.

The 31,000-lire prize for the altar back of the Temple of Peace to be erected in Rome is to be subdivided among the competitors of the second grade, as works presented by competitors for the first prize have been judged "ex-aequo." The 10,000 lire offered for a painting upon any subject from the "Little Flowers" of St. Francis has been awarded to Dante Montanari of Bergamo for his "Serene Goodness." The 5,000-lire prize goes to Giuseppe Moroni of Rome for the painting entitled "The Song of Brother Sun."

Another activity of the Centenary Celebration Committee is in the direction of organizing theatrical spectacles to exalt the glory of St. Francis. Already under consideration is a play by Mario Ferrigni entitled "Mystical Marriage," which adapts to the exigencies of the modern stage a form of art which has long since disappeared from the theatre and survives only in rare religious ceremonies.

At Spezia, Admiral Diaz has succeeded, after much effort, in establishing a Naval Museum in the arsenal, with a large collection of objects representing the entire history of the Italian Navy.

Florence has now a so-called Permanent Exhibition of Painting and Sculpture in the Paoletti Palace, opposite the Pitti. It is not confined to the painters and sculptors of Florence but shows work from every part of Italy, with constant if not rapid renewals in order to give art lovers a true idea of the modern artistic movements throughout the country.

While Conti of Florence is creating a sensation at the Roman Biennial and others of almost as heavy backing are beginning to stand out in the great exhibitions, Vittorio Borriello, a young Neapolitan by birth, without backers and without health (since his premature war service passed almost exclusively in the hospitals), is making his way with a pure and individual painting not unlikely to secure him as great a name as any of his contemporaries.

Howard Leigh has sent for exhibition in Chicago about 30 oil paintings of boat subjects on the Giudecca, besides architectural effects in Venice. He has also just completed at Paris a new set of lithographs upon a series of fine pencil drawings made last spring among the monumental fragments of Imperial Rome.

The best work Alessandro Pomi has yet done unquestionably lies in the large lagoon pictures of the past summer, one of which was exhibited at Pittsburgh this fall.

HELEN GERARD.

SIMLA  
PICTURE  
SHOW

The Simla Fine Art Society recently held its annual exhibition in Simla, the summer capital of the Government of India, the Viceroy performing the opening ceremony.

The exhibition was organized by a strong and influential committee, of which Sir John Marshall, Director General of the Archaeological Department, was the president. There were about 700 pictures for display and in the opinion of some art critics in point of merit, they were well up to the average of recent years, if not exceeding it. The Simla Picture Show was formerly the best in India, but it was suspended during the War and has not since recovered its old level. Efforts are being made to restore its old prestige, and through its exhibitions to revive the old standard of amateur art and the old enthusiasm for it.

The show contained a large number of pictures from Kashmir, which is known as the "Paradise on Earth" on account of its most beautiful scenery. Among these pictures were some first class paintings and drawings. A noteworthy feature of the exhibition was the breadth of the area whence the pictures came. There were a good many from England which were for exhibition and sale, not for competition. Their presence was welcome on account of the variety they provided and the value to be derived by artists in this country from a study of them. Bombay artists were also well to the fore, quite a number of them having contributed some very good pictures. There were only one or two classes exclusively for Indian artists, but the proportion of Indians exhibiting was a tribute to the unifying breadth of the appeal of art and the quality of their work was, on the average, high. Bengal, Madras and the Punjab were also well represented. The exhibition was primarily a display of water colors.

The list of prizes included, among others, the Viceroy's prize for the best picture in the exhibition, won by Lieut. Col. E. L. Popham for his "Morning's Peace in the Valley," the Punjab Governor's prize for the best picture by a lady won by Mrs. P. M. S. Toovey for her "Portrait of Mrs. Britain Jones"; Sir Mahomed Shafi's prize, for a view of the Himalayan scenery, won by Mr. W. C. Buchanan; Sir Charles Innes' prize for a landscape, obtained by Mrs. E. Strutton for her "In the Dal Lake, Kashmir."

BIPIN K. SINHA.

The Akron Art Gallery now has a director, Mr. Peat, of the Cleveland School of Art.

## ITEMS

The American Federation of Arts annual exhibition of color prints for home and school was held in the Sage Foundation Building, 130 East 22nd Street, New York, from November 1 to November 13 inclusive. To meet the special needs of the New York schools and their Home Centers this exhibition was somewhat enlarged this year and was held in cooperation with the New York school authorities. Its arrangement and display were under the special direction of Allen Eaton of the Sage Foundation.

While the International Exhibition was in progress, the Carnegie Institute, Pittsburgh, offered an interesting programme of lectures on art by distinguished speakers. On one evening during October Mr. Royal Cortissoz, well-known art critic and writer, lectured on "Paintings in the International Exhibition," and on another evening during the same month Mr. Homer Saint-Gaudens, Director of Fine Arts at the Institute, spoke on "The Art Spirit." During November there were lectures on "The Story of European Art," by M. Guillaume Lerolle, and "Modern Russian Art" by Andrey Avinoff.

The House Beautiful is conducting its fourth annual Cover Competition, which will be open until January 29, 1926. In addition to the usual first and second prizes of \$500 and \$250 respectively, and also the possible purchase price of a design, there is offered a special prize of \$100 with a Certificate of Merit, for the best design submitted by a student of any school of art. These competitions have been held annually for three years and have proved most successful. Full particulars concerning the present one may be obtained from The Competition Committee, House Beautiful, 8 Arlington Street, Boston, Mass.

An exhibition of landscape and garden paintings by Clara Fairfield Perry has recently been shown at the Brooks Memorial Art Gallery in Memphis, Tenn., whence it was sent on a circuit of a number of southern cities and towns. The collection, which includes approximately 45 paintings, had previously been shown in several of the museums and galleries in the middle west.



## BOOK REVIEWS

**MODELING MY LIFE**, by Janet Scudder. Harcourt, Brace and Company, New York, publishers. Price, \$3.50.

This is a most delightful autobiography and gives a real insight into the life of an artist. It is the story of how a little girl born in Indiana has become one of the most distinguished women sculptors of our day—a story full of adventure, of splendid courage, of persistent effort and of real reward told in a frank fascinating way; a story not lacking in pathos but thoroughly stimulating in spirit. Janet Scudder undoubtedly has the divine fire, but at the same time she is essentially human and she has that sense of humor which is reckoned a saving grace. There is much that is thought-provoking in what she says. The lessons which she has learned through hard experience should prove profitable to others, and her comments on present conditions deserve consideration. It is a temptation to quote from the pages of this book here and there as one would recount the conversation of a friend, but it is better to let her speak for herself. We commend the book most heartily, and hope for its wide reading.

**LETTERS TO KATIE**, by Sir Edward Burne-Jones, with an introductory note by W. Graham Robertson. Macmillan and Co., Ltd., London and New York, publishers. Price \$2.50 net.

As Mr. W. Graham Robertson says in his introduction, this little book of letters and drawings raises a corner of the veil from that inner sanctuary of Edward Burne-Jones' mind, which might otherwise have remained closed. We are inclined to think of all of the Pre-Raphaelite brothers as very serious minded, but these letters written to and drawings made for Katie, the child of valued friends, show this member of that fraternity in a charmingly whimsical mood, capable of pretending, of real fun-making, of inimitable playfulness. "I have been learning to draw all day," he says in one letter. "Mrs. Art teaches me. It is very difficult." In one instance he pictures himself as he ordinarily looked in London and as he might look if he put himself into the hands of a good tailor. No comics of today could be more comical than some of these drawings—no Alice in Wonderland adventures more absurd.

Whether he draws pigs or people, his high hat floating away on the channel or himself mastering the latest dance steps, the "lovely line flows on rhythmic and unerring." He "had formed the habit of making pictured stories for his own children; he had grown to need the criticism and collaboration of a baby; his own nursery being empty, he adopted Katie," fortunately for us today.

**FLANDERS AND HAINAULT**, by Clive Holland. The Medici Society, London and Boston, U. S. A., publishers. Price, \$2.50.

This belongs to the charming little Picture Guides issued by the Medici Society of London, which from time to time, as issued, have been reviewed in these columns. It is dedicated to His Majesty, King Albert of Belgium, with his gracious permission, and is a worthy successor to the Guides to Grenoble and Thereabouts, The Italian Lakes, Mont Blanc, The Land of St. Francis of Assisi and The French Riviera, on whose heels it quickly follows. There are illustrations on every page—illustrations made from well-selected photographs and beautifully reproduced by an offset process. These are printed in sepia, but the type, curiously enough, is in a dull red ink, the one questionable and inartistic feature of the book, the color not according with the tone of the illustrations and being very hard to read. The author is fully familiar with his subject and sets forth interestingly the lure of Belgium, the sea coast and its towns, recounts engagingly the history of Bruges, describing at the same time its picturesqueness and romance, and in like manner Ghent and other historic towns and Brussels and its environs. Who that has visited these places does not love them and will not welcome this souvenir and guide.

**GRADED SCHOOL BUILDINGS**, Book II, compiled and edited by William George Bruce. The Bruce Publishing Company, Milwaukee, Wis. Price, \$10.00.

In the year 1914 this publishing house issued the first volume on Graded School Buildings, but so lively is our step that already many of the designs presented therein are considered obsolete. The purpose hence of this second volume is to bring the record up to date—to set forth the progress made in this field of architecture in the last

decade, during which time new ideas, new types of lay-outs and new designs have been developed. It is largely a pictorial report. The compiler, we are told, had nearly a thousand exteriors and floor plans to select from, but he confined his selection to grade schools of the type most popular in the average sized city and the larger village. The text comprises about 59 pages and deals with Elementary School Buildings, Artificial Lighting Systems in the Schools, the Development of School Grounds and the Dependence of School Architecture upon Educational Engineering, prepared in each instance by an expert and well presented. The major portion of the book, approximately 350 pages, consists of photographs and plans. These illustrations show school buildings in all parts of the United States, and those interested in this branch of building, in education and in art should find much material of significant meaning herein. Undoubtedly progress has been made in certain particulars during the past ten years in the matter of school buildings. Schoolrooms today are undoubtedly better lighted, better ventilated and more sanitary than they were in the past, but judging from the works selected for illustration, it is shocking to find what a large number of these school buildings have the appearance of factories and warehouses, even jails. Surely the ugliness of such buildings must have its effect upon the school children. No child could fail to be impressed by it. That dull ugliness is unnecessary is shown by other illustrations of buildings which are beautiful in design and apparently equally practical in plan.—Utility and beauty can go hand in hand. It has been repeatedly demonstrated. An ugly schoolhouse should not be allowable. It is a crime against civilization. It is misdirecting the education for which it supposedly stands. Here is matter gravely serious.

**THE OLD MISSION CHURCHES AND HISTORIC HOUSES OF CALIFORNIA**, by Rexford Newcomb, M. A. J. B. Lippincott Company, Philadelphia, publishers. Price, \$15.00.

This book by the Professor of the History of Architecture of the University of Illinois is the result of six years' field work in California and continuous research throughout a period of thirteen years. It is in-

tended for both the architect and the general reader. It has a frontispiece in color, 217 illustrations and measured drawings and 24 line drawings. As the author says in his foreword, "While a great deal has been written of the Colonial Architecture of our Atlantic Seaboard, little or no serious work has heretofore been spent upon the architectural expression of that interesting politico-social movement which resulted from Spanish occupation of the southwestern United States." The present work is intended to fill this great gap in the literature of American architecture and does so admirably. Part I deals with environmental backgrounds, the setting afforded by California, the Padres, founders of the Mission System, the rise and fall of this system and the early life in the Missions. Part II takes up a description of the old Missions. Part III deals with historic houses, the concluding chapter of which is on Modern Hispanic Architecture. Those who are building homes where the climate parallels that of Southern California and those who have spent happy days in the Mission country will find this book of engaging interest.

**ENGLISH GARDENS**, by H. Avray Tipping, M. A. Charles Scribner's Sons, publishers. Price, \$25.00.

This beautiful volume illustrates and describes 52 English gardens as they are in our own time. Some are new creations but are linked more or less closely with the garden art of the past. According to the author, the English of today hold the first place in the world as the producers and maintainers of the "Garden of Pleasure." They like their gardens, they devote their attention to them, they intelligently choose the forms and the plants that Nature demands for a special site, or cajole her into taking under her wing their special favorites. "The Americans," Mr. Tipping says, "can spend more in great layouts and ambitious schemes; the Italians have a more splendid past." But we cannot either of us apparently quite compete with the English in this branch of art, and probably he is correct. Frankly he admits that, like all other arts, the English learnt it by borrowing. We, too, are prodigious borrowers, and from this volume, with its enlightening text and beautiful illustrations, much may be learned



by American garden makers and landscape architects. The English are lovers of flowers, and they know how to grow them in such wise that they become a part of the landscape—an element in the picture. We, too, in America are flower lovers, but we are apt to let them dominate our theme. Also in many parts of this country we have more difficult climatic conditions to deal with, besides which we are lacking in trained workmen found so prevalent in the past but, alas, less frequent in the present on English estates—ideal gardeners. The relation of the house to the garden is well understood in England and is beautifully set forth in this volume, the greater portion of which is given to accurate description and elaborate illustration of various great estates, among them Abbotswood, Gloucestershire, Branham Park, Yorkshire, Chilham Castle, Kent, and Chatsworth, Derbyshire, to enumerate only a few; estates and gardens which have stood for many generations, the preservation of which should be jealously guarded as an enrichment of the state. It is a beautiful, sumptuous volume.

**HISTORY OF ART**, by Elie Faure, translated from the French by Walter Pach. Four volumes. Published by Harper & Brothers, New York. Price, \$7.50 per volume.

Elie Faure has treated art as the index of civilization and through it has given us an outline of civilization which is full of significance. In Volume I he deals with *The Development of Man as Revealed by Art*, in Volume II with *Mediaeval Art*, in Volume III with *Renaissance Art* and in Volume IV, recently reviewed in these columns, with *Modern Art*. These are not only scholarly works but writings which do much to evidence to the thoughtful the place that art holds in life. The difficulties which those who would advance the interest in art today and restore it as a common heritage of mankind meet with, are chiefly the result of a lack of comprehension of this fact. Art has come to be regarded as a non-essential, as a thing apart, whereas, as this author shows us, it is the substance of life—the reflection of the mind of man and his aspirations, inseparable from, not merely dependent upon, the current of endeavor. Through Mr. Pach, the author has found a sympathetic and skillful interpreter, so that these

books read as though written in our own language—first-hand utterance. Interesting tables are given in each volume which bring together the artistic development of the several countries and so contravert the idea that one art broke off when another began. These are books which should be found in every library and, we should like to say, in every home.

**ART IN HOME ECONOMICS: A BIBLIOGRAPHY**, by Marion E. Clark and others. The University of Chicago Press. Price, \$1.00.

This book was prepared by the Bibliography Committee of the Related Arts Section of the American Home Economics Association which was appointed two years ago by the chairman of the section. It comprises lists of books on costume design, history of costume, interior decorating, history of furniture, architecture, art principles and art appreciation. It is intended for the use of teachers and students and those interested in beautifying their homes and in dressing artistically. Turning to the list on Art Appreciation, we find, however, many important omissions, such for instance as Duncan Phillips' excellent book, "The Enchantment of Art," and Royal Cortissoz's book, "American Artists," and included therein Reinach's "Apollo" which deals essentially with the history of art rather than appreciation. Also in this department in the list of magazines, there is no mention of *The American Magazine of Art* or of *Art in America*, and only three of the museum bulletins, those of the Metropolitan Museum of Art, the Boston Museum of Fine Arts and the Art Institute of Chicago, are set down. One wonders why this discrimination, what can have governed in the matter of choice, and if also, the other bibliographies in fields less familiar to the reviewer are no less representative.

**LANDMARKS IN AUSTIN, TEXAS**, by Samuel E. Gideon. Price, \$1.00.

We have lately called attention in these pages to a "Guide to Art in Philadelphia." We have now before us a somewhat similar effort to make known the artistic features of the capital of Texas. The author is professor of architecture at the University of Texas, and his booklet is illustrated by woodcuts made from original drawings by himself. The text is likewise engaging.







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